



The Navy Lark Appreciation Society Newsletter

NAVY DAYS

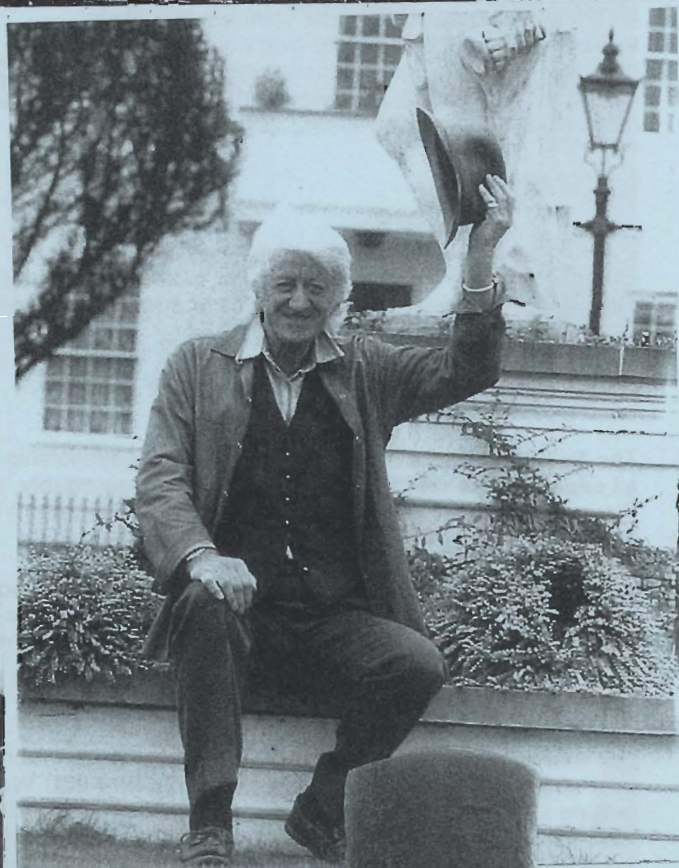


See You INSide

Back in the mists of time a young Jon Pertwee trod the boards in a theatre production "See you Inside"

Theatre critics were not overly enthusiastic about this particular production. Clive Barnes disparaging review of the show is perhaps one of the strongest arguments for a summary of a show's content rather than unbridled personal criticism! *See inside for further details!*

The photos here are from across Jon's varied and demanding career. A moustached Jon photograph is from the BBC archives when Whistler received the Pertwee treatment. The straw hatted Pertwee is a publicity shot from "See You Inside". Scope Pictures took the picture of Jon raising his hat and the very familiar picture of Jon and Ronnie Barker is a publicity shot from The Navy Lark days and printed here courtesy of BBC archives



ooooooooo eeeee!

A flurry of activity and telephone calls was received by the wardroom in early December with some very informed connections of the Navy Lark, its production and personnel. Apologies also to these same people who must have thought I have been very rude in not following up their diligent efforts to get in touch. I promise my social skills will re-emerge once I have a watertight roof and a chimney less likely to blow away... Apologies to everyone anticipating rich pickings from these acquaintances, I hope to make a little headway on these matters as the year moves on. *FV*



Subscriptions

It would be unfair to seek renewal payments this year. It is the NLAS intention to standardise the renewal date and starting from June 2004 the whole membership will receive their renewal advice in the second magazine of the year. We believe this is a reasonable compromise for the loss of this year's spring magazine.

Financial

The Society remains in the red. We have no sponsorship or advertisements to off-set the running costs so all expenses are met by subscriptions only. Regrettably, outgoings exceed incoming by quite a margin, many day to day expenses are overlooked and therefore do not get written up..... so if you are not using our audio library - now is the time to start!

2002/3	income (including subs) £454.00
2002/3	recorded expenditure (magazine / printing / stationery / postage, £1300
2002/3	balance oooooooooooh lummy!

Acknowledgements

Our thanks must go to many individuals over recent months. David Matthews who sent in some excellent new shows, Sarah Kilgarriff our main contact at BBC Worldwide who has been a wonderful help to us in getting information and keeping us informed of proposals regarding issues related to the Navy Lark. Steve Evans for his archive work. Stephen Griffiths whose tireless efforts in preparing and publishing Jon Pertwee's movie archive and Andrew Pixley's fascinating piece about the Navy Lark. Lynne Porter has rendered much support with her tireless correspondence to the great and the good. Finally, special thanks to former cast members who have taken the time to write and support the society, it is always a delight to receive news and reminiscences of our favourite radio days.

Autumn competition

An opportunity to acquire a full size poster of the Navy Lark family tree was made in the last issue of Navy Days. Entrants had to answer two questions:

- 1 Which Radio 2 DJ featured in an episode of The Navy Lark.....A) Pete Murray
 - 2 Which season started without Ronnie Barker in the cast?.....A) Tenth 13.10.1968
- Well done to Daniel Farrell for knowing his Navy Lark!

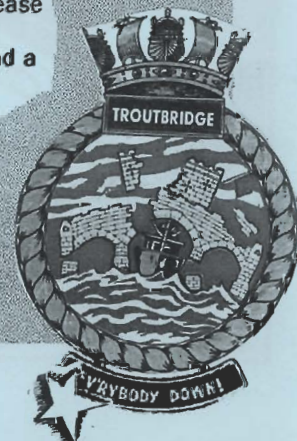
Just in

An enamelled Troutbridge pin has been made to a very high standard. It comes with a choice of either a stud or attached pin fixing. The full colour motif is approximately 25MM high gold metal with red, white, blue and black enamels laid in to the design. If you would like to acquire one of these rare items please forward a cheque

(£3.50) payable to the NLAS. Apologies about price, we had to have a special die manufactured and a limited run meant a higher price. However, they are VERY smart!

Addresses:

Membership / Navy Days:	Fred Vintner,	Honeysuckle Cottages, Little Street, Yoxford, Suffolk, IP17 3JQ
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BUNG HO!

Apologies to everyone looking in vain at their door mat hoping for a new Navy Days in recent months. The house move has taken place but the resultant chaos was not envisaged. A definite case of 'buyer beware'. Large swathes of time has disappeared as we travel across the county to find life's essentials, and reverse the decline of the building.

Our Library has also moved. Our tape archive has travelled south from the Shetlands to (wait for it) Portsmouth.

Douglas, our former librarian, was single handedly responsible for getting our archive into an enviable coherent shape. It was Douglas's painstaking efforts in listening so intently to each recording and cross checking against other shows and data that has meant we have been able to catalogue and accurately edit our material for the benefit of all. His effort and enthusiasm for this daunting task remains unabated. Despite relinquishing his post Douglas remains an enthusiastic archivist and for the latest tape offering (which has come via David Matthews and Roger Bickerton) Douglas keenly noted the post production work by a previous owner, further details appear in the "Wardroom". Unfortunately Douglas has found the pressure of work and music performance has been leaving less and less time for the commitment he wanted to give to the Society. Enter Iden Adams. Iden has taken over the reins and is currently moving his family into a shed in the garden acquired especially for the purpose from E Pertwee & Co. Iden has assured all concerned that once the battleship grey paint arrives, the accommodation will be more watertight. Future library loans can be obtained from Pompey.

A plea to everyone who takes a paper or magazine. If you come across an article or feature worthy for recycling through our community please post it over. The files are looking very empty at present and it would be a great pity to miss out any associated journalism through oversight.

The Navy Lark was initially conceived as a vehicle for Jon Pertwee by Alastair Scott-Johnson. The venture was seen as a break with traditional radio comedy with a 'star' and cast scenario by making the show an ensemble undertaking. Jon explored this idea in various ways in interviews and his autobiography. The programme (Navy Lark) would have a run-through storyline. Music interludes would not be invasive or at specific points within the show. Although the format was, in essence, similar to the Clitheroe Kid and Hancock greater opportunities for all the cast meant the radio shows gave listeners an opportunity to visit THE ship of fools HMS Troutbridge and encounter a multitude of situations and encounters instead of centring the action on one person. Jon Pertwee had very strong feelings about the movie version of the radio show and especially how he felt about the casting of the film version without Dennis Price. Jon disagreed with the views of the producer Herbert Wilcox who described Dennis Price as 'too camp' and 'swish' for a naval officer. (Wilcox totally ignored Jon's real life experience in the Senior Service and his protestations with regard to Dennis Price's suitability to the role of a naval officer). Ronald Shiner was brought in to play Jon's part in the film. Jon may have declined a part in the movie (?) as a result of the Price situation; but he is definitely on record (Moon Boots and Dinner Suits) saying he wasn't given the opportunity to have a part. Therefore Leslie Phillips (already an established film actor with box office success) was the sole cast member to make the transition from the BBC radio show to the silver screen.

As the Navy Lark was such an important milestone for Jon Pertwee we thought we would take this opportunity to make this magazine a little more focused on Jon's career. The NLAS would like to thank all the contributors to this issue, without whom this edition would have been much the poorer!

Sarah Kilgariff has been in touch with information regarding the next release by BBC Worldwide of the Navy Lark (NL15).

The selection will give us an opportunity to hear superior quality versions of the following shows:

- 15.08.1965 "Admiral Pertwee's Fleet"
- 29.08.1965 "A Change of Heart" (BBC title: "Making a right Pig's Ear")
- 05.09.1965 "The Mysterious Pudding Mine"
- 03.10.1965 "Going on Leave to Croydon"

(We have two versions of 3/10/65 in the NLAS archive so it will be interesting to see what the NL15 version sounds like!)

Sarah has made the above selection as the four programmes look at Heather Chasen's romantic entanglements with Lovable Leslie and Pertwee.

Evergreen Magazine

This delightful quarterly magazine will feature an in depth illustrated article about The Navy Lark in the Autumn edition to be published on 17 September 2003. The publishers had hoped to include the Navy Lark theme tune on a compilation CD being issued around the same time, however, due to copyright issues Tommy Reilly's "Tradewind Hornpipe" will not be available this time round. Despite this disappointing turn of events the magazine is a MUST for every fan - buy two copies one to read and one to keep!

Back in the Wardroom...

The search for new recordings continues and we remain ever grateful to everyone who readily share their finds with us. This time round we have two sources of further recordings. Not all material found is completely new, but in almost all cases the tapes and vinyl discs proved to be superior recordings and worthy replacements of former versions. FOUR completely new shows and available for loan from the library!

2/22	11.03.1960	The Morning After
2/23	18.03.1960	The Admiral's Party
2/24	25.03.1960	Secret Mission to Calais
3/11	11.01.1961	Families Day

Transcription Service copies on vinyl have been found of 4 shows. These are edited versions of UK transmissions.

10/01	13.10.1968	Troutbridge Electrifies Portsmouth (tape available)
10/02	20.10.1968	The Redundancy Drive (BBC collection)
11/12	15.03.1970	Mr Murray is Married (library version longer/same quality)
11/15	06.04.1970	Mr Phillips to Leave for Dartmouth (tape available)

The running time for each of these shows is 27 minutes, effectively making a 3 minute cut in the show's broadcast time. One disc is a replica of a Radio Collection release, but the remaining three recordings do offer enormous listening pleasure despite the shorter show time. After careful deliberation, we have put two shows in to the library and the 2 shows remain in our archive as examples of TS material. Douglas has gone to great lengths to reinstate the missing dialogue from the 10-01 TS copy to provide a full 30 minute show of improved sound quality. This recording will be available for loan from Iden, please ask for 10-01 /TS+).

One further treat came in and that was 2 editions of "Services Music Box" These are ENSA recordings and a certain Jon Pertwee is listed as being the producer for the shows. These recordings will be made available to you as soon as Iden has had a chance to delve into his box of delights and decides where to place them within the archive.

Still Wanted....

#NO.	DATE	TITLE	OPENING LINES	
02-07	27/11/59		An Englishman is entitled to his own point of view and the right to express it freely. This applies whether it's a right rollick!	
02-12	01/01/60	The Route March	There have been many books printed on the art of public speaking - including my own "Announcing for Announcers". But	
02-14	15/01/60		Every day there are board meetings taking place at which monumental decisions have to be taken. Naturally, Admiralty in	
02-20	26/02/60		No matter what position you hold, an interview with one's superior can be very unnerving. Last time I asked the BBC for a	
03-20	16/03/61		Yes, it's time for the crew of H.M.S. Troutbridge to go on leave again. The time when the hearts of their families are filled i	
04-03	29/09/61		Now there are several things that can occur with boats. You can mess about in them, you can be messed about by them c	
04-18	12/01/62		One of the snags about being in the Navy is that you are liable to be sent on what is called an exercise. It's anyone's bet i	
04-Sp	25/12/62	Christmas Special for Antarctica		
05#09	22/03/63	TV Lark 9	Many of you will have heard the old adage.....	
07-Sp	25/12/65	Christmas Special for Antarctica		
INCOMPLETE SHOWS				
#NO.	DATE	TITLE	OPENING LINES	TAPE QUALITY
03-01	02/11/60	In Portsmouth for a refit	Considering the number of glancing blows poor-break near start and missing	
03-03	16/11/60	See trials and the Popedom	We're all a bit helpless when we meet the OK-Break near start - end credits missing	
03-05	30/11/60	The Explosive Biscuits	Teaching methods at school seem to have got at start/break at 25min/otherwise OK/end credits missing	
05#02	01/02/63	TV Lark 2: The Prestige Show	Last week the Troutbridge Television Serv OK - low - some short breaks, bangs & crackles - opening credits & start missin	
05-02	12/04/63	100th Edition	Although they may not realise it, ever sinc Good but end missing	
07-12	26/06/65	The Potemkin and Training Exercise	Now then - about this saucy Lillian Gish oh a bit mutes, most of opening announcement missing; and credits missing	

Ashton Taylor
L I M I T E D
P R E S E N T S

**A UNIQUE
EVENING** with

Jon Pertwee

Tales of a life
in showbusiness
with the star of

**THE NAVY LARK,
DOCTOR WHO and
WORZEL GUMMIDGE**

Thurs. 20 April CHARTER THEATRE, Preston Tel: 01772 258858
Sat. 22 April MARTLETS HALL, Burgess Hill Tel: 01444 242888
Thurs. 27 April THE WHARF, Tavistock Tel: 01822 611166
Fri. 28 April THE OCTAGON, Yeovil Tel: 01935 22884

JON PERTWEE AND THE NAVY LARK

Andrew Pixley

The origins of what was for many years the world's longest running comedy series lie in early 1959 with the meeting of writer Lawrie Wyman and Alastair Scott-Johnston - a BBC employee since 1939 who had produced programmes such as Henry Hall's Guest Night and The Frankie Howard Show. Wyman, who had written series such as Looking for Trouble for Jewel and Warris and So I'll Tell You for David Kossoff, wants to write a new radio vehicle for Jon Pertwee after the unsuccessful 1955 series Pertwee's Progress. Scott-Johnston felt that Pertwee was better suited as a comic actor rather than a comedian, and as such the two men decided to develop a new situation comedy about him using a service background.

Although Wyman had served in the Air Force and Scott-Johnston in the army, it was Pertwee's naval background which dictated the show's form: The Navy Lark. As with many new BBC radio comedies such as The Clitheroe Kid, the variety format of the past was being dropped, and so Wyman's scripts would embody straight-through plots without musical interludes - the only tunes coming from library recordings of Tommy Reilly on his harmonica from which Trade Wind Hornpipe remained as the signature tune throughout the series' run.

The format would focus on three of the Royal Navy's most undesirable bunglers who had been isolated together on an offshore island near Portsmouth. In contrast to the brash character in mind for Pertwee, Dennis Price was hired for his smooth, suave qualities and the trio was completed by Leslie Phillips - fresh from filming Carry On Nurse. Each of the stars would play an exaggerated caricature bearing their own name. Lt. Price, the Number One on the island, was unflappable, avuncular and frequently sarcastic to the men under his command.

Sub-Lt. Phillips was the navigation officer who was unable to remember his right from his left, and whose nautical jargon in steering their charge, the frigate HMS Troutbridge, comprised largely of "Left hand down a bit" - a rapid and successful catchphrase along with his usually ill-time "Oh I am proud" and his "Oooooh nasty". As the years progressed, Troutbridge was driven into more and more harbour walls and run aground with increasing frequency, and 'Loveable Leslie' developed to display two main passions: a desire to chase any pretty Wrens (who had no interest in 'blonde bonce') and an eagerness for the next issue of his children's comic.

However, when Mr. Phillips again sent Troutbridge crashing into Portsmouth

H.M.S. "KING ALFRED"
"PASSING OUT" CERTIFICATE
of a SPECIALLY SELECTED RATING examined for the rank of

ACTING-SUB-LIEUTENANT
TEMPORARY SUB-LIEUTENANT
MIDSHIPMAN
SPECIAL BRANCH
R.N.V.R.

This is to Certify

that at an Examination held in
H.M.S. "KING ALFRED"

JOHN ROBERT PERTWEE
C/Sgt. 17/01/1956

(NAME, RATING AND OFFICIAL NO.)

obtained 615 marks out of a maximum of a 1000
and is awarded a

1) SECOND CLASS CERTIFICATE
2) SPECIAL FIELD TRAINING RECOMMEND

COMMANDER

INSTRUCTOR COMMANDER

Approved

7th AUGUST, 1956

CAPTAIN

docks, the resigned cry of "Everybody down!" came from the lips of the crew's Chief Petty Officer, craggy-faced black-marketeer and opportunist extraordinaire Jon 'Jonsie' Pertwee. Demoted from his real-life rank of Lieutenant and promoted from his rank of Able Seaman on Merry-Go-Round and HMS Waterlogged, Pertwee now found himself in charge of the stores on the offshore island - idea for housing all manner of smuggled contraband and also for liberating Naval property for resale or transport to the Navy Surplus Stores run by his Uncle Ebenezer "Nunky" Pertwee (played by Tenniel Evans). Nunky was just part of the characters' extended and apparently infinitely corruptible family which also included Uncle Hildebrand of the Fleet Air Arm Jersey, Uncle Herbert and his three ton lorry, Lieutenant Peregrine of the MoD and his sister Myrtle who worked for Nunky.

In essence, CPO Pertwee owed a great deal to Sergeant Bilko - he was quick thinking to the point that he could run rings around officialdom; he charmed those who co-operation he needed by empty flattery; he always looked after himself; he had an endless series of scams to score readies off those around him ... but also his conniving and con-artistry could be put to use to save the hapless crew time and time again from increasingly unlikely scrapes. The gruff cockney voice adopted by Pertwee for the role was one which he was able to twist into new tones - yet still in character - inserting forced 'aitches' before vowels when



he needed to impress and switching it into ill-disguised vocals when attempting to extricate himself from (probably quite justified) accusations. Before admitting to the fact that "Jonsie's in the muck", he would normally spout off pat a string or excuses such as "I've got fourteen witnesses to prove I was skating in Iceland at the time" or "I never saw nothin' - and in any case I wasn't there when whatever it was got nicked by whoever it was".



The trial recording with the three stars (whose billing rotated from week to week) was deemed a success and an initial run of sixteen episodes got under way on Sunday 29th March 1959 on the BBC's Light Programme. The rest of the regular cast for the show's long run was effectively assembled for its first episode, most notably Richard Caldicott as the bald, ill-tempered Commander Henry Povey (known to the crew as "Old Thunderguts") whose sole aim in life was in seeing the Troutbridge crew disbanded. Povey was based at Pompey, while the three stars on the island were joined by the line-up of Heather Chasen, Michael Bates, Ronnie Barker and Tenniel Evans. Although Heather Chasen played the character of Joyce in the first episode (Joyce was played by Pamela Buck the following week), from the third episode Chasen's role crystallized as CPO Heather Chasen, the secretary on the island to Lt. Price, although she also played the female guest roles (such as Povey's WREN daughter, Judith). Bates adopted a posh voice as Lt. Bates and a rather more earthy delivery for AB Ginger, a minor figure involved in Pertwee's machinations. Barker primarily played AB "Fatso" Johnson - soon to become Pertwee's luckless partner in crime and victim of his cruel put-downs with his catchphrase "You're a rotten" - and also Lt.-Commander Stanton, the true but nominal captain of Troutbridge who had little idea of what was going

on around him. Bates doubled up principally as AB "Taffy" Goldstein, the promotion-seeking Welsh jetty guard and starboard lookout, and as Admiral Ffont-Bittocks, an almost deaf and absent minded officer who was fond of a drop of grog and generally determined to have the last word.

When heard now, the first season episodes come across as very flat, although the interest in the series was strong enough for Herbert Wilcox

to acquire the film rights after the third episode (the film, shot immediately after the first series, featured only Phillips from the radio cast) and the BBC Home Service re-broadcast the first season very rapidly while Wyman and Scott-Johnston moved onto their next project, The Big Business Lark with Jimmy Edwards and Frank Thornton. The Navy Lark rapidly returned for a second season, this time of twenty-six shows, in October 1959. However, in the intervening time Dennis Price had been offered a season on the New York stage in Heartbreak House and had left the series (as it turned out the play was a disaster and he regretted his decision the rest of his life). Replacing him as the new Number One on the island was Stephen Murray as Lt. Murray. Murray retained many similarities to Price's character - he too was often unflappable, but more vague in the midst of chaos and with a tendency to tell both long-winded and tedious anecdotes or indulge in excruciating puns. From this point, Wyman's scripting became increasingly taut - the characters developed in leaps and bounds with Fatso Johnson becoming even more surreal and stupid and tales of Aunt Morpeth and Uncle Dai back in the fair land of Swansea from the ever hopeful Taffy Goldstein. Even the show's announcer started to get drawn into the jokes at the start of the programmes. However, it was in the scripting for Pertwee that the

dividends really paid as Wyman crafted his lines to show the actor's skills off to their very best. The untrustworthy chief was now frequently throwing about both malapropisms ("interpretation" for "interruption", "saliva" for "syllable", "morality" for "morale") and mispronunciations ("aeroplanes", "anticipmapation", "constabulatory", "ossifer") as well as relishing in tongue-twisting sentences of fun - milking phrases such as "rolled gold" or "rude crude prude" for all they were worth. Alliteration was another trait that showed the Chief off a treat with "Stop pooping off at Pertwee", "he's just k-not k-nice to k-now", "bash your bonce against the bulwark", "Pertwee prefers to be parked out here on the prom" and many others - lines which were not necessarily funny on the printed page until enunciated by the comic genius. Pertwee also introduced a comic stammer on the letter 't' at the end of words, such as "thirst-t-t-t-t" or "desist-t-t-t-t" - a mannerism which the rest of the cast would unsuccessfully attempt to imitate. Even when the script merely required CPO Pertwee to give a nervous laugh, a guilty gulp or an exasperated sound of incredulity, the actor could not mis-time such a cue if he tried - in the penultimate show of season twelve he performs brilliant drunken sequence with Phillips. And some of Pertwee's diatribes were worthy of Sir Humphrey or Groucho Marx: "Until Pertwee knows what the prize is, Pertwee don't take part - nor partake - of any part of the competition in the first place, unless this party knows what the other party's gonna part with, if this party partooks. And being as this party has a rough idea of what the other party wants this party to partook for, this party isn't partooking".



The following year, the third season saw a format change as the island was abandoned and HMS Troutbridge, recalled to Portsmouth for a refit, became the main setting for its 220 strong crew in the new episodes (the crew of the real naval ship HMS Troutbridge became devotees of the show and attended several special recordings). At the start of the season, Povey was promoted to Captain, although this did little to protect him from the hen-pecking of his overbearing wife Ramona (Chasen) - a domineering horror who believes that she can sing and controls every aspect of Povey's home life. Further characters were becoming prominent; dignitary Sir Willoughby Todhunter-Brown (Evans) - the personal adviser to the Prime Minister - who was unable to pronounce his own name and always delivered the same multi-purpose speech at whatever function Troutbridge ferried him to; his alcoholic wife, Lady Emilia Todhunter-Brown (Chasen); the growling, senile and retired Rear-Admiral Ironbridge (Bates) who often accompanied the Admiral and who in later years was to largely spout off about his innuendo-drenched memories of Cairo. During the fourth - and supposedly final - season in 1961, Goldstein finally got his promotion to Leading-Seaman (although he then wanted to be a Petty Officer) and Judy Cornwell joined the cast as WREN Chasen. The Navy Lark concluded its run with a Christmas special for Antarctica in 1962 (another special was made for the Overseas Service in 1965), and Wyman and Scott-Johnston set about finding a new vehicle for the show's stars.

After an abortive pilot in The Customs Lark, the team's debut on the Light Programme with The TV Lark in January 1963, chronicling the characters who had been demobbed from the Navy and who now ran Troutbridge Commercial Television Ltd. broadcasting to Troutbridgeshire.



The pecking-order for the characters remained the same as Murray became the producer with Phillips as director and Pertwee as floor manager. The cameramen were Johnson and Goldstein with Bates in charge of the design department and Janet Brown (replacing Chasen) as the producer's secretary - all reporting to Henry Povey who was now Deputy Controller of Programmes. The show made it through ten editions before unfavourable response from the public encouraged Wyman and Scott-Johnston to have the motley crew return to Portsmouth - and the last six editions of the season became The Navy Lark with the characters reverting to their former roles. Janet Brown became both WREN Brown and Mrs. Crump - Povey's domineering mother-in-law in the absence of Chasen as Ramona. Lawrie Wyman himself began to appear in roles such as Inspector Bert Tiddy of Customs and Excise and Captain Ormaroy. Commander Stanton moved over to become captain of Makepeace, the Admiral's destroyer/flagship, and in turn this meant that Murray, Phillips and Pertwee were now theoretically answering to Commander Bell - a wonderful new creation of Barker's who has no idea what the crew are up to ("Hello you chaps"), always walks off a ship in dock on the wrong side and displays the most amazing array of personal misfortune - yet all faced with a cheery form of resignation to his fate ("Bound to be some bowls of trifle I can tread in"). The reversion to the original format came just in time before the one hundredth episode of the series (including the TV escapades). By September the same year, the crew were back for a full run of nineteen episodes, with Heather Chasen rejoining the team and replacing Janet Brown. This season introduced the Kingdom of Tratvia which was visited by Troutbridge and was later to be developed further in its own right.

After this sixth season, it seems that there was another attempt to end the series as Wyman took his format to television. From July 1964, Associated-Redifusion aired twenty-six episodes of HMS Paradise, a naval comedy set on the island of Boonsey just off Portland in which Richard Caldicott as Captain "Old Thunderguts" Turvey attempted to keep control over Frank Thornton as angling-minded Commander Fairweather. Robin Hunter as dizzy romantic Lt. Pouter and Ronald Radd as wide-boy CPO Banyard. With scripts by other writers, HMS Paradise achieved a fair measure of ratings success but was not continued.

Because of the television version, there was a gap of well over a year before the seventh season of The Navy Lark hit the Light Programme. By now, announcer Robin Boyle was heavily involved in the opening gags with extended introductions in which he interacted with the three leads - a trend continued in later seasons by David Dunhill, Ronald Fletcher, Michael de Morgan, Jon Curle, Barry Haines and finally Colin Berry. Jan Waters joined the cast for the first three episodes (partially covering for Chasen who missed the first episode), but it was around Chasen that the sub-plot of the new season revolved. Although by now Sub-Lt. Phillips and WREN Chasen were engaged, Heather soon became annoyed by her beau's continual philandering. To make "Loveable Leslie" jealous, Heather decided to start dating CPO Pertwee - thus creating an extra layer of tension between two of the leads. (BBC Worldwide exploit this storyline across all four shows packaged as Navy Lark 15)

More new characters were coming on board for the fun as Wyman's scripts started to hit a peak of tightness and perfection. Bates took on the mantle of the irritatingly talkative Flag-Lt. Claude Dingle, who was always being told to "shut your cakehole" by an increasingly stern Admiral. The end of the season had a particularly moving sequence - first between Chasen and Pertwee in which the WREN tells the Chief that she regrets leaving him to be with the forgiven Lt. Phillips again, and then between Pertwee and Baker where the Chief attempts to maintain his face with Johnson. The standard of scripting and performance in a very emotional narrative is brilliant - Pertwee's voice quavers in pain as he assures Chasen that he is not upset ("I've got me mates, they'll see Jonsie all right") and the degree of hurt is evident in his subsequent behaviour with Johnson. The gags in the sequence fit perfectly and make it a wonderful moment.

Before the eighth season in September 1966, Wyman and Scott-Johnston created a spin-off, The Embassy Lark, set in the Kingdom of Tratvia and featuring Derek Francis and Frank Thornton as a couple of Embassy officials. The first season of this began in March 1966, with the cast of The Navy Lark crossing over for a guest appearance in one episode. Troutbridge returned on a regular basis for thirteen new episodes - including two return crossovers for Francis and Thornton from The Embassy Lark - and maintained the high scripting standards of the previous year.



Coming more to the fore were several established cast. Bates sneezed his way through naval meetings as the hay-fever suffering Captain Ignacious Aloyicius Acheson, and laughed inappropriately as Commander Bracewell of security as he encountered the misfortune of others. Barker adopted a mild Scots accent as accountant-turned-engineering officer Lt. Queeg, who had no knowledge at all of the contents of his engine room but left all the "mechanical gubbins whatever it is" to 'the Lad', an unfortunate youngster whose stomach was so susceptible to mal-de-mer that he was never around when he was needed (Queeg was later resurrected by guest star Chic Murray). However, the most popular new character to emerge around this time was Pertwee's Lt.-Commander Weatherby of Security - a stammering and stuttering voice which defies description into the printed page that the actor based on the lady who ran his tuck-shop at school. Even the simplest sentences from Weatherby became annoyingly garbled with his continual attempts to form the words - to the extent that the character would eventually give up, say "Oh to hell with it", and then say something completely different.

The ninth season, starting in July 1967, was the final one to feature Ronnie Barker, whose commitments to television (notably LWT's Frost on Sunday) would start to clash with the Sunday recordings of The Navy Lark at the Paris Studios. Early in the season, Barker missed out two episodes (replaced by Amanda Murray), while Bates had another popular developing character in the Padre - Troutbridge's ecclesiastic officer whose dialogue was often rounded off by a repetition of a key phrase sung in a soprano hymn-like manner. The Embassy Lark broadcast

its second and final season from March 1968, and the cast - minus Barker - reassembled for the tenth season from October 1968. 20

Some of the first signs of strain started to show from the eleventh season (from December 1969) in which Murray - now without Commander Bell - was promoted to Lieutenant Commander and became the captain of Troutbridge. A number of new characters were experimented with - including Wyman as A/B Tiddy, an unmemorable replacement for Fatso whose function was generally taken over by Goldstein - and a new race of villains were introduced in the Forbodians, a thinly disguised bunch of Russian-type agents always out to steal NATO and British secrets (despite the fact that Russians had featured before in the series as global wrong-doers). This season also saw Murray's courting of the Admiral's daughter, Rita, whom he married towards the end of the run. Rita or 'Ritakins' (Chasen) was a jolly-horsey girlie with a saccharine sweet voice, an inability to pronounce her 'r's and a fixation for her equestrian pride and joy Bouncing Betty - over and above her husband, 'Steviekins'. However, the marriage did mean that the Admiral was more protective of his son-in-law in the face of Povey's venomous attempts to have the crew disbanded.

A new injection of life came in May 1971 with the twelfth season as Wyman received a writing partner, George Evans. Evans had written for Crowther's Crowd, another series by Alastair Scott Johnston, in 1963, and had also contributed to Pet Pals and The Reluctant Romeo. The team of Wyman and Evans would also contribute to the TV sitcoms of Bless This House and Love Thy Neighbour as well as the movie Carry On Dick, and - as the face of comedy changed - the style of The Navy Lark also carried a heavier dosage of sexual innuendo. Line such as "Get it out sir!" or "I bet you've never seen one as big as that before" were increasingly frequent cues for ribald laughter, and the word play of characters such as Ironbridge tended more towards the base than before.

However, the Forbodians were still about and up to no good, "Loveable Leslie" was still chatting up all the crumpet, and at the Ministry of Defence were two new characters - the sports-mad Lieutenants Birkett (Bates) and Deacon (Evans) who would far rather have a tennis match than deal with Povey's paperwork.

Evans' influence took the scripts into new areas - regular features became Lt. Phillips' description of the plot of a

movie which he has seen (in one superb sequence about a submarine epic, Phillips mistimes a gag, allowing Pertwee to ad-lib "That was a damp squid sir!" and cause Phillips to lose his place) or the complex derivation of a word that he has learnt about in his comic. By now, the navigating officer's world was increasingly one dominated by his Noddy comic, his Donald Duck watch and his proficiency with a yo-yo. There were also far more scenes set at the Admiralty to introduce a new range of characters - more of which were being played by the three stars since Barker's departure. Heading the fleet was Lord Quirk (Murray), the elderly Sea Lord ("I am the Sea Lord and this is my meeting"), ably assisted by his sultry and sexy WREN Simpkins (Chasen). Phillips experimented with roles such as a German representative of NATO ("Sie Heil!") before finding more success with Marvin Ellis, the former cockney bookie turned Director of Naval

Expenditure ("Ain't I?"). Pertwee turned in two new senior officers, Vice-Admiral Buttonshaw and Vice-Admiral "Burbly" Burwasher. Buttonshaw was an elderly, echoing and vague figure, incapable of finishing off his

sentences and letting others do the job for him ("It's on the tip of my ton ... ton ... ton ... ton ..."). Burwasher of MOD though was another comic delight, apparently based on the actor Sir Beerbohm Tree, who talked to himself and answered himself to the point of schizophrenia - a routine performed by Pertwee in two different tones of the same voice (when searching for a memo: "Where on earth did you put it?" - "Search me" - "I just did!"). As well as collecting the current petrol promotions, Burwasher's other main gag was his brief, mumbled reading of important memos ("for assistance in the location of [mumbles] ...

regret that low flying satellite should have ... [mumbles] ... resulting in a complex ... [mumbles]") which Povey and the crew always accepted as they were too polite to say anything ("if you join in the conversation, you feel you're intruding").





Wyman and Johnston - with Caldicott - worked together on *The Motorway Men* from February 1972, before embarking upon the thirteenth season the following month. By now, Murray was desperate that he and Ritakins should move out from the Admiral's - and they achieved this in the third episode, only to end up a neighbours to Henry and Ramona Povey. Another popular new character developed from Pertwee at this time - an oriental schemer called *The Master* who ran a "terrifyingly efficient espionage organisation" assisted by his three "clever boys", Numbers One, Two and Three (Bates, Evans and Caldicott). The Master's plans though were never as secret as he believed they were, and things invariably turned against him as he hoped to sell the latest secrets of NATO to the Forbodians. Bates now donned the mantle of Vice-Admiral Prout, an elderly figure whose sentences always began with him as a modest mild-mannered old gent and ended up with his flaring to an injured, shouted warning "And let that be an end to it!". Phillips also swapped characters again to feature briefly at board meetings as the mean Scots officer *Captain McDoom*. *Troutbridge* was increasingly an expendable vessel on which new scientific inventions could be tested, and the "Eh?" - "What?" - "Pardon?" catchphrase from Phillips, Murray and Pertwee was now being milked to perfection. The season also saw the idea of transplanting the characters back in time with reminiscences of their ancestors ("Left sail down a bit").

The fourteenth season in July 1973 saw some more experimentation with the format - a sketch of old gags would be introduced at the beginning of the show with the cast playing

totally unrelated characters in a little vignette with announcer Barry Haines. The Master was back (along with his female counterpart *The Mistress* played by frequent guest star June Whitfield), *Troutbridge* was home to more scientific inventions, and Pertwee made several appearances as the irritatingly well-spoken Commander Fairbody who was guaranteed to rub the Admiral up the wrong way on *Makepeace*. The final season began after a gap of two years in November 1975 - the banter with the announcer had now been dropped in favour of a pre-credit sequence, and *Troutbridge* had now been installed with a navigating computer - nick-named *Ill-Bred Fred* - that made a variety of funny sounds as it considered each new course change for its "nautical nana".

The *Navy Lark* ended on a regular basis without any fanfare on Sunday 18th

party for HMS *Troutbridge*, attended by Vice-Admiral Povey and Ramona, Rear-Admiral Phillips (who is now thankfully desk bound), Lt.-Commander Chasen and Leading-Seaman Goldstein (who had been promoted to Lt.-Commander but busted down after streaking at Twickenham). The Admiral deflected Povey's final attempt to ruin the careers of Phillips and Pertwee, and the show was finished off in-style by a final incoherent recorded message from Admiral Wetherby.

For many years, *The Navy Lark* was the world's longest running radio comedy - recently surpassed by *The News Huddlines* and *Week Ending*. It is a rich legacy of comic performances and quality scripting which will enthrall generations for years to come.

A perfect platform for Pertwee's particular prowess - phonetic phun!

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Radio1, Radio2



The Motorway Men. James Beck, Richard Davies, Milo O'Shea, and a cuppa from Amanda Murray on site. The series begins tonight: 8.2 pm

8.2 New series The Motorway Men

starring
Milo O'Shea as Irish
Richard Davies as Randy
and James Beck as Steve
with
Mr Fairfax.....RICHARD CALDICOTT
Ponsonby.....BILL PERTWEE
Hanson.....ANTHONY SAGAR
The Sufvenor.....PETER STEPHENS
Gladys.....AMANDA MURRAY
The Minister.....NIGEL GRAHAM
Written by PETER CHILD
and PETER MATTHEWS
Producer
ALASTAIR SCOTT JOHNSTON
(Richard Caldicott is in 'No
Sex Please, We're British' at
the Strand Theatre, London)
(Radio Times People: page 4)

January 1976, although the following year, the 246th edition of the show went out in July as part of the celebrations for the Queen's Silver Jubilee - *Troutbridge* heads a procession of the fleet with predictable consequences. The series gained regular repeats in the 1980s and 1990s, and from 1989, the BBC released cassettes of episodes which have been the best-selling series of comedy on their Audio Collection. Michael Bates died in 1978, followed by Stephen Murray in 1981 - so it was left to Phillips, Pertwee (on pre-recorded tape), Chasen, Caldicott and Evans to celebrate a final nine minute reunion edition by George Evans in 1992 on *The Light Entertainment Programme* which celebrated seventy years of BBC Radio Comedy. In this, Pertwee, now Chief Personnel Officer to the Admiral, organises a reunion



VARIETY STAR MEETS A PAIR OF OLD FRIENDS

This is a transcription from the Tiverton Gazette dated 10th April 1958.

Jon Pertwee's hospital call on the original "postmen" of radio shows.

"Ullo me dear, 'ow be getting on?", said a smiling Jon Pertwee to an old friend, 71 year old Mr Thomas Baker, at Belmont hospital, Tiverton on Friday afternoon. Jon, the well known radio, TV and film personality, called before going on stage at Exeter that evening. Jon had come to Tiverton to see the people on whom he based his famous postman of the three radio shows, "Waterlog Spa", "Merry go Round" and "Puffney Post Office". Mr Baker and 81 year old Mr John Curtis, two old postmen from Exebridge and Oakford. Both are now patients at Belmont Hospital.

As a boy Jon lived at Highleigh St Mary, Oakford. He went there when he was seven and left when he started his stage training around 1936. Jon's brother, Michael Pertwee, now a top flight TV script writer and playwright was at one time a reporter on the Gazette. Jon had devoted Friday to meeting his old friends in the area at Tiverton, Oakford and Exebridge. In Tiverton he was recognised by many. At Belmont Hospital nurses mobbed him and then lined up for autographs. For every patient he met he had a jovial word.

Mr Curtis (an Oakfield veteran) was upstairs and sitting out. He smiled when Jon joked about his long bushy eyebrows. Mr Curtis a part time postman and when he started had a short round that took him only a couple of hours to complete. Later it was extended and on a bicycle he travelled between 12 and 14 miles a day. He also delivered magazines and papers and was still doing this within a month of coming into Belmont Hospital two years ago. A reminder from Jon about his old 'for and aft' hat (the variety worn by postmen before peaked ones were issued) brought another smile from Mr Curtis. Jon thought he was the last postman in the country to wear one. "Maybe", said Mr Curtis. "When the new peaked ones came, I had an unworn old one, so I wore that one out first"

Before the visit to Belmont, Jon saw other friends in town. Mr S J Tretheway of Gold Street, who used to repair his first motorcycle, and attractive Miss Anne Fletcher, daughter of his friend Mr Phil Fletcher. Another man stopped him in the street and asked "Aren't you the man with one hundred and sixty waistcoats?" "Yes", said Jon "But I have none of them with me".

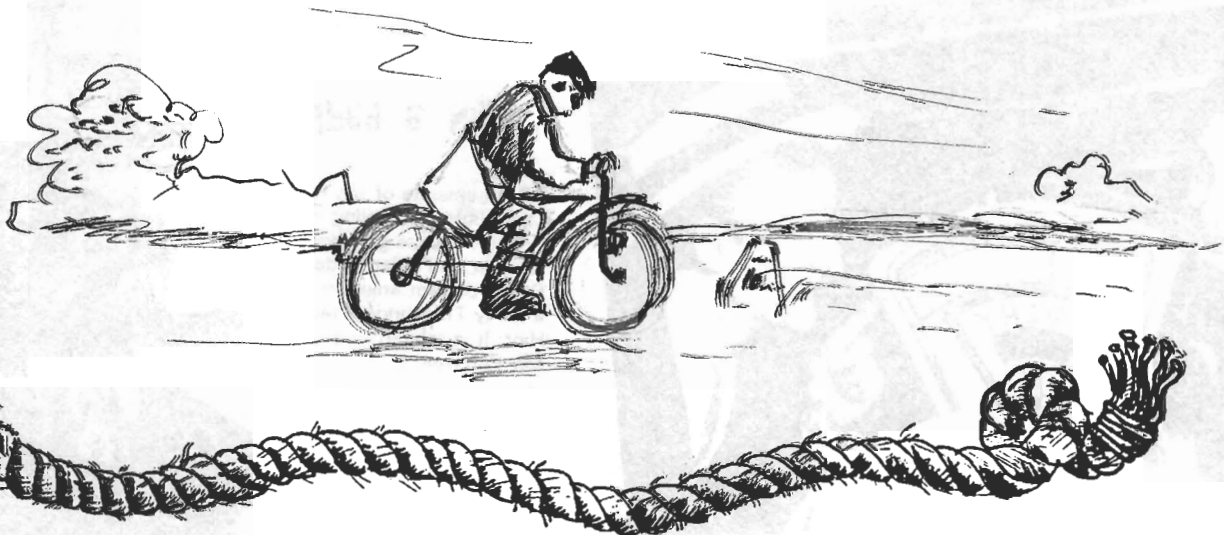
SIX TIMES ROUND THE WORLD.

Mr "Tommy" Baker, the bachelor postman of Exebridge was, said Jon "A wonderful old fellow". Mr Baker was the postman for the little hamlet for twenty eight years and every week until he retired six years ago he tramped over one hundred miles delivering mail. Add every mile end to end and the distance is equal to six times around the world.

"Tommy" was sitting up in bed when Jon called and together they recalled old times, reminiscences of Mr Baker giving the young Jon a whacking with his hazel walking stick for mischief, the time that Jon broke down his garden gate and their last meeting seven years ago at the Anchor, Exebridge over a glass of "Zider".

The conversation was interrupted once. One of Mr Baker's other visitors told Jon "I used to loan your mother a horse when you had visitors at the house, as a matter of fact, I owe her eight shillings for some thatching spars I cut in your wood".

But when he was about to hand over eight shillings Jon told him keep it and buy something else.



Jon Pertwee

b. 7 July 1919

TWO of television's most distinctive and popular characters, Doctor Who and walking, talking scarecrow Worzel Gummidge, were brought to the small screen by Jon Pertwee – the Man of a Thousand Voices – who had already been one of the stalwarts of radio comedy in Britain.

Born John Pertwee in London, the son of playwright Roland, theatre was in the family blood. His brother Michael also became a playwright and his cousin Bill went into acting, becoming best known as ARP Warden Hodges in *Dad's Army*.

Jon decided on acting as a career but was expelled from RADA after being considered incompetent. Joining the Arts League of Service Travelling Theatre, with director Donald Wolfit, he performed in a different town every night. He went on to work in a circus and even appeared on ice, before gaining repertory experience in Brighton, York, Liverpool and Jersey.

During the Second World War, the actor served in the Royal Navy. Meeting radio star Eric Barker led him into comedy in 1944, performing in *HMS Waterlogged*, part of the Forces show *Merry-Go-Round*. Two years later, it continued in its own right as *Waterlogged Spa*. Jon followed it with the Jimmy Jewel-Ben Warriss show *Up the Pole*, then the longest-running radio comedy ever, *The Navy Lark*, in which he was the chief petty officer – although he was not in the film version.

He had made his film debut as far back as 1937, in *A Yank at Oxford*, the first major Anglo-American feature, of which his father was one of the writers. He went on to appear in more than 40 films, including *Carry On Cleo*, *Carry On Cowboy*, *Carry On Screaming*, *A Funny Thing Happened on the Way to the Forum*, *The House That Dripped Blood* and *One of Our Dinosaurs is Missing*. He even stood in for Danny Kaye in the London scenes of *Knock on Wood*, in 1954, and gave his voice to the children's films *Wombling Free* and *The Water Babies*.

But the big screen never provided Jon with a star vehicle. Instead, it was as the third Doctor Who on television, following William Hartnell and Patrick Troughton, that he became a major star.

His previous television appearances had been few, popping up in the BBC pop show *6.5 Special* and as a compere of *Sunday Night at the London Palladium*. *Doctor Who*, in which he appeared for five years from 1970, made him a children's favourite and gave him the chance to indulge his love of gadgetry. He later returned to the role for the series' 20th-anniversary special, *The Five Doctors*, in 1983.

Looking for another character to play on television, Jon recalled the *Worzel Gummidge* books written by Barbara Euphan Todd, which he had read as a child. Southern Television agreed to produce a series. Keith Waterhouse and Willis Hall wrote the scripts, and James Hill – a celebrated maker of children's films, as well as the Oscar-winning *Gullspinn* and TV series such as *The Avengers* – directed it.

Together, they made 30 episodes, in four hugely popular ITV series, starting in 1979, and *Worzel's Christmas Special*, subtitled *A Cup o' Tea an' a Slice o' Cake*, two years later.

The beautifully made programmes, full of warmth, humour and pathos, attracted more adult viewers than children – and featured cameo appearances from such stars as Barbara Windsor, Billy Connolly, Bill Maynard, Connie Booth, and John Le Mesurier.

Unfortunately, Southern Television lost its ITV franchise and no more programmes were made until the series was resurrected by a producer in New Zealand. Two series of *Worzel Gummidge Down Under* were made, screened in Britain on Channel Four, starting in 1987. Jon also played the character on stage and recorded an album, *Worzel Gummidge Sings*, and a Christmas single.

His other TV appearances include three series as presenter of the ITV crime quiz *Whodunnit?*, storytelling in *Jackanory*, a guest part in *The Goodies* and the role of a psychiatrist consulted by Father Christmas in *The Curious Case of Santa Claus*.

Jon, whose London stage shows include *A Funny Thing Happened on the Way to the Forum*, *There's a Girl in My Soup*, *Oh Clarence and Irene*, was divorced from his first wife, *Upstairs, Downstairs* actress and creator Jean Marsh, whom he had married at the age of 35. In 1960, he wed novelist Ingeborg Rhosea and the couple have two children, daughter Daniel and actor son Sean.

See You Inside

See you Inside has Scenery built and painted by Stage Decor Ltd. Ladies' costumes made by James Parker Ltd. Dress and Striped Shirts by Van Heusen. Nylon Stockings by Kayser Bondor. Grey Cardigans by Wolsey Knitwear. 'Teamster Socks' by Wolsey Menswear. Casual wear by Smart & Weston. Trousers by Charkham Brothers of Oxford Street. Fur by Wiseman of Chelsea. Assorted Canned Foods by 'Heinz'. Spectacles and Sunglasses by Negretti and Zambra Ltd. Flash Cameras by Kodak. Lighting Equipment by Strand Electric Co., Ltd. Rifle by Webley and Scott Ltd. Photographs by Michael Ward. Wardrobe care by Omo. Nescafe by Nestles. Olivier cigarettes by Benson and Hedges. Fastball Panatellas by J. R. Freeman and Son Ltd. Lighters by Ronson. It also has one joke concerning a cat who shoots himself, which I recognised as a joke but did not think funny.

I laughed once during the show—in the interval when a friend told me a funny story. See you Inside is not *Beyond the Fringe* it is *Outside the Pale*. Incidentally First-Aid facilities in this theatre are provided by St John Ambulance members, who give their services voluntarily.

CLIVE BARNES

Win a badge!

Which episode of the Navy Lark could this sailing ship tie in with? Please give series number and episode date. The first 3 correct answers will get a shiny Troutbridge badge! Hint: it is related to a certain Mr. Pertwee!

Closing date:

31 August 2003

Entries to Fred Vintner.

DOCTOR WHO I AM THE DOCTOR

JON PERTWEE'S FINAL MEMOIR



JON PERTWEE
& David J Howe

Dear Mr Griffiths

I am delighted to enclose a complimentary copy of *I am the Doctor*. I hope you like it; we're very pleased with it ourselves. I would also like to take this opportunity to thank you, on behalf of the authors and ourselves, for all your assistance in putting it together.

I hope all is well with you.

Regards

Simon Winstone
Simon Winstone
Assistant Editor

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THE NAVY LARK



Above top: The naval shield of the ill-fated HMS Troutbridge. Motto: Everybody down.

Above: Jon with Heather Chasen and Judy Cornwell.

The *Navy Lark* started with myself, Leslie Phillips and Dennis Price playing the three leads. Dennis was subsequently offered a job in the theatre in New York and, as he desperately wanted to do this, he left us. Unfortunately for him it all went wrong and so he came back and asked to return to *The Navy Lark*. He was, however, told that they were terribly sorry but they had found someone else to play his part – Stephen Murray. We were also involved in negotiations with Herbert Wilcox – the film producer and husband of Anna Neagle – regarding a film version of the show. It was initially going to star the three leads from the radio version but Wilcox turned Dennis down flat, saying that he couldn't possibly employ him because he was gay. We said that this was ridiculous. Dennis had made many films playing army officers and this comment was grossly unjust. I told them so, but I don't think I did myself any favours because the next thing I knew, I too was off the picture and the producer used Ronnie Shiner instead, believing him to be a big draw, but due to considerable over-running he cost the company a pretty penny.

So Dennis and I lost our roles in the film. When it was released in October 1959, the reaction from the audience was: 'This is not *The Navy Lark*! Where's Pertwee, where's Murray, where's everyone else?' and the project ultimately bombed.

Initially, the cast consisted of the Sub-Lieutenant, played by Leslie, myself playing the Chief Petty Officer, with my sidekick A/B 'Fatso' Johnson played by Ronnie Barker and also Michael Bates who played all sorts of characters. Dennis played Lieutenant Price, and subsequently Stephen played Lieutenant Murray. There was Tenniel Evans playing Taffy Goldstein ('Starboard lookout speaking') and Heather Chasen as Wren Chasen. Richard Caldicott played Commander Povey and Heather also played Mrs Povey while Judy Cornwell appeared as Wren Cornwell for one season in 1961.

The show was recorded live at the Paris Studios in London and our studio audience was basically the same for night-on twenty years. There was a blind gentleman who used to sit in the front row of the stalls in a certain seat and one day he came in and sat down on someone's knee because someone else was sitting in his chair. 'Get off!' said the person in the seat. And the blind fellow said, 'I'm not getting off. This is my seat.' 'What makes it your seat?' asked the person.

'Coz I've sat in it for the last eighteen years!' he replied.

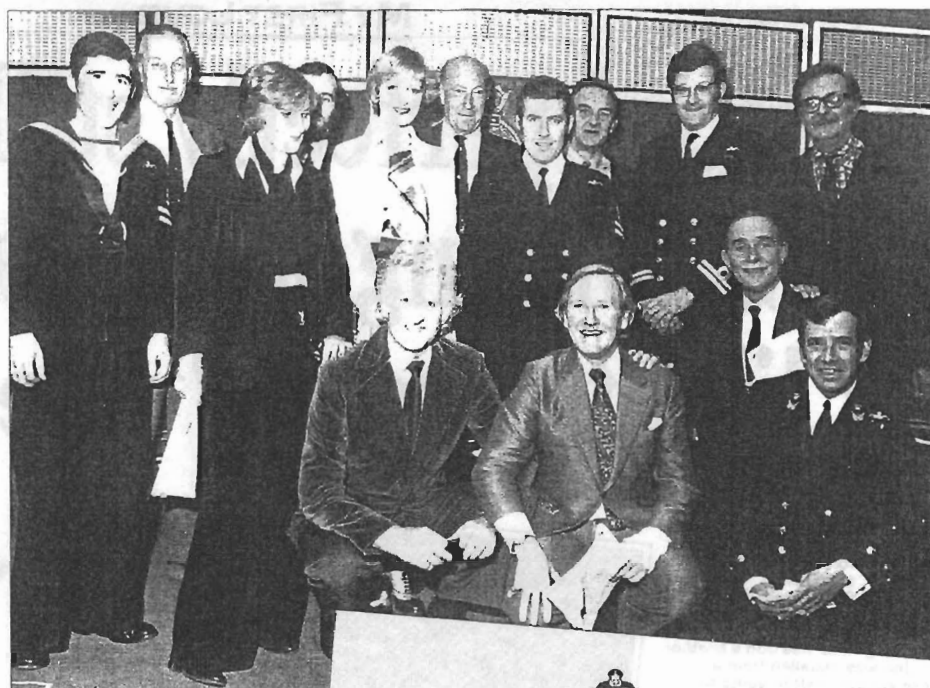
Eventually we had to get the chap sitting in the seat moved, and gently explained that the blind gentleman was quite right and that he had always sat in that seat since the show's first playing.

When we rehearsed at the Paris we all used to sit in the same places while we ran through the script. I always sat in the front row of the stalls; Richard Caldicott sat to the left of me, next to the aisle; and he had the seat next to him down with all the Sunday papers on top; to the right of me was Stephen Murray; right behind us would be Ronnie Barker along with Tenniel Evans and Michael Bates; on the left-hand side of the block would be Lawrie Wyman – and later George Evans – the writers; and then behind him, three up, would be Leslie Phillips, by himself; and two behind him, in thick black glasses and suffering, would be Heather Chasen.

We all sat in those positions, automatically, for all those years. We would have our tea and buns, go into the studio, sit in our places and start rehearsing. One day, *sotto voce*, I said to everyone when we returned from a Summer break, 'sit in different places'.

So, I sat in Ronnie's place and he sat in mine. Leslie sat down the front and so on. Then Alistair Scott-Johnson, the producer, came in and said: 'Well, it's lovely to see you chaps again. I hope you had a great break and ... um ... you're all refreshed ... um ... er ...' he tried to

Right: Left-to-right, top: Alistair Scott-Johnson (Producer), Heather Chasen, April Walker, Richard Caldicott, Stephen Murray, Tenniel Evans. Front: Jon Pertwee, Leslie Phillips, Michael Bates.



carry on but eventually he just crumpled within himself. You could see what was going on in his mind. For years he had looked at us sitting in the same places every time we rehearsed, but this time he knew there was something terribly wrong, but he just couldn't put his finger on it. After a minute's spluttering confusion he suddenly twigged, stopped in mid-splutter and yelled, 'You miserable bastards. I thought I was going bonkers!' It was very funny.

Ronnie Barker eventually left in 1967. He had been very successful with his own shows and was having trouble fitting all the work in and so he reluctantly decided to pull out of the cast. I was talking with Alistair and he said, 'Who on Earth can we get to take over from Ronnie?'

I said, 'You get anyone else and I'll kill you!'

He said, 'Why? Who's going to do it then?'

'Who d'you think!' I said, 'Me, of course!'

I had been playing the CPO for so many years that I wanted to do something else. I suggested that we could write the Petty Officer down a little and bring in some new characters. That was when my other characters started to come in and increase in prominence; the burbling Admiral Burwasher, Commander Weatherby, Admiral Berkinshaw and so on.

One of my characters was called 'the Master' and he was an oriental mastermind after Fu Manchu or Ming the Merciless from the old *Flash Gordon* serials. His voice was my impression of Beerbohm Tree who had been a very famous actor/manager.

HMS *Troutbridge*, the fictional ship on which most of *The Navy Lark* took place, was based on a ship captained by my cousin, James Pertwee, the son of Captain Guy Pertwee who had been Admiral 'Bubbles' James's secretary in Portsmouth. The Admiral enjoyed the nickname 'Bubbles' as in his earliest youth he had sat for the famous 'bubbles' portrait which was used as an advertisement for Pears soap. Guy befriended me in 1939 when he heard that there was a Pertwee in the barracks and when I joined the Navy, James was a midshipman. He eventually became the Captain of HMS *Troutbridge* and wrote to us at the BBC to give us all sorts of stories and funny situations that had happened to his crew – excuses they gave for being adrift and so on. These humorous factual stories were then fed into our scripts to lend reality to the raillery.

The Navy Lark, sadly, ended in 1976, simply because it had run its course. It had been phenomenally popular in its time and was repeated many times after we finished on the BBC's World Service. Now the BBC have started putting selected episodes out on audio tape and it is selling very well indeed. In fact, only recently, in the official charts, *Doctor Who and the Ghosts of N-Space* came straight in at number one, while further down the list was *The Navy Lark* – still pulling in the listeners after all those years.



Left to right (front row): Wren Chasen (Heather Chasen), Wren Cornwell (Judy Cornwell), (Centre row): Lt Murray, the No.1 (Stephen Murray), Captain Povey (Richard Caldicott), Sub Lt Phillips (Leslie Phillips), (Back row): A/B Johnson (Ronnie Barker), CPO Pertwee (Jon Pertwee), Lt Bates (Michael Bates) A/B Goldstein (Tenniel Evans).

She stood perfectly still, her dark eyes brimming with tears. 'What is it like to drown?' she asked me



ACTOR Jon Pertwee is best known for his roles as Doctor Who and Worzel Gummidge. Born in 1919, his father, Roland Pertwee, was a noted playwright, as was Jon's brother Michael. Jon was expelled from a number of schools before going to RADA in 1937 and from there on to repertory, where he met his first love. His first wife was actress Jean Marsh. His second was German-born Ingeborg, whom he met in 1957. She is 20 years younger than him. Their son Sean and daughter Dariel are also actors. He is touring with his own one-man show.



A love that was to end tragically: Louise and the young Jon Pertwee

BRIGHTON in the summer of 1938 was where I fell in love for the first time. I was 19 and had joined the Rex Leslie-Smith Repertory Company at the end of the West Pier, a job which marked the end of a lean time.

I was delighted to be living and working in this lovely Regency town, from which so many of my family had come.

The company paid me the splendid remuneration of three pounds ten shillings a week and I stayed with a Madame Penison in the Victoria Road. I had a very comfortable room with crisp, clean French linen and, because this was the summer season, fresh flowers by the bed. My room and board cost me 30 shillings a week.

From the residue of my earnings I ran a superb Ariel Square-Four motorcycle, paid for on HP at a few shillings a week. I smoked five Woodbines a day, drank a quantity of rough cider and found I still had enough left over to escort 'lady friends' out for cups of tea, ice cream and to take them dancing at Sherry's Dance Hall and generally lead the life of Riley.

The theatre was right at the end of the West Pier and between rehearsals I would sit outside the stage door in the sun, relaxing and trying to get a tan. On one especially sunny day I was walking around the iron grating of the fisherman's section of the pier when I noticed a beautiful young girl leaning over the railings and staring into the water.

She was remarkably still. I watched her for quite some time. She didn't move a muscle. She had long straight black hair, large black eyes heavily browsed, a full mouth, and a perfectly proportioned body. I was immediately, hopelessly in love and, without hesitation, advanced to plight my troth.

'Hello, a penny for them,' I said with startling originality.

'I was thinking what it would be like to drown,' she replied with devastating candour. I was stopped dead in my chatting-up tracks. How do you follow a statement like that? Floundering, I still managed to pull something out of the bag.

'Nothing to it,' I said. 'I've done it dozens of times.'

SHE looked up and her mesmerising eyes were moist with tears. 'Have you really,' she said. 'Did you suffer any pain?'

This was altogether too much. The subject had to be dropped. 'What a morbid conversation for such a lovely day. Why don't we share a cup of tea and a toasted cake in the Pavilion Cafe and I can tell you what a wonderful actor I am,' I suggested, subtly informing her that I was in the profession.

'But I already know that Mr Pertwee, I've seen nearly every show

you've done this season,' she replied, with a suspicion of a twinkle in her eye.

Over tea and a Chelsea bun, I learned that her name was Louise Spitzels, that she was an 18-year-old Jewess and that she also had a younger sister. Her father was a successful businessman and the family lived in St John's Wood, London. (Hooray! Not too far from me!)

I was not pleased, though, to learn why she was in Brighton. She had been ill and had come to bracing Brighton with her mother to recuperate. Would I like, perhaps, to meet her mother and her for tea the next day?

I would and hardly slept a second that night in anticipation of seeing this quite beautiful creature again.

Her half-American mother was a typical glass-a-tea, chicken soup, chopped liver and matzos mama, who plainly adored Louise and was over-attentive. She and I got along famously and from then on she was in complete cahoots with me over my romance with Kippy, as I soon nicknamed Louise.

Kippy had to be home and in bed by 11 o'clock due to her recent illness (as yet unspecified). This gave us only an hour together after the

show to ride up to the Downs above Rottingdean on my motorbike, where we would walk, talk, hold hands and kiss. During the day, in between rehearsal times, she would meet me on the pier and we would spend most of our precious time just staring into each other's eyes.

ALTHOUGH I was pushing 30 I had never been in love before and it hit me pretty hard. What with sleepless nights and not eating properly I started to look terrible, but not as terrible as Kippy began to look.

'I'm taking Louise home at the end of the week to see her specialist,' said her mother. 'I hope we will see you in London. If so, whatever you do, don't tell my husband that you're an actor. He hates actors and would immediately forbid Louise ever seeing you again.'

That night after the show, knowing that it was the last time we would see each other before her return to London, we rode up to the Downs on my motorbike and made a love pact which we signed, put into a tobacco tin and buried under a tree. At the end of the season,

even though we had known each other for just a few weeks, I couldn't wait to get back to London to see the girl I loved.

But when I finally saw her, she was pale, with a strange transparent look about her. Though obviously very sick, her spirit was still strong. And, most importantly to me, she told me she still loved me.

I called on her almost every day. Her father and I took to each other and, after a few weeks of lies from me about what I did for a living, he said: 'You know, Jon, you make me laugh so much you ought to be an actor.'

'Really?' I replied, feigning surprise at his suggestion. 'Would you have any objection if I tried?'

'Certainly not, my dear,' he replied. And to the complete amazement of his wife and daughters he went on with his about turn by saying: 'If there is anything I can do to help, let me know. I know a lot of the right people.'

Within a week I had obtained a job in my 'new-found profession' and all the Spitzels came to see my performance in *Goodbye Mr Chips*. To the delight of Kippy and her mother it seemed that I had got away with it. Kippy and I were even more

delighted and we saw each other every day.

But our happiness was to be short-lived. Kippy had been feeling so ill that her doctor had ordered her to stay in bed. I had just come out of her room after saying goodbye one day, when I literally bumped into her father who was standing ashen-faced in the corridor with a letter in his hand.

'My God, dear God, it can't be true. It can't,' he repeated over and over. The letter he held in his trembling hand was from a specialist coldly informing him that his daughter had a virulent cancer.

I couldn't take it. I just couldn't believe that this beautiful girl could be suffering from something so ugly.

Kippy was rushed into hospital where she was promptly operated on. The operation took little time, for as soon as the surgeon had opened up the abdomen he found that his patient was so riddled with malignancy that there was nothing he could do but sew her up again.

THE Spitzels wouldn't accept his heart-breaking verdict and started on a fruitless search for anyone or anything that could delay, however temporarily, their beloved daughter's inevitable death. They tried faith-healers, homeopaths, acupuncture, even quack doctors employing such obscure notions as the intake of sheep's liver to effect a cure.

We inwardly prayed for the miracle that we knew in our hearts would not be forthcoming.

On an early spring morning Kippy, propped up on her pillows, gently sighed her way out of my life. Although colourless, she looked just as beautiful as she had when I had first seen her staring into the water at the end of the pier.

I remember so clearly the sad way she had turned to me and said: 'I was wondering what it would be like to drown', the expression on her face, the way her eyes were filled with tears and I have often wondered whether she had an early premonition of death.

After she died her family tried, in vain, to get in touch with her through spiritualism, but I did not feel the need. My memory of the love she'd had for me, and the love I still had for her, was enough.

Forty years later I was staying with D'Oyly John, an artist friend, in his cottage at Rottingdean. Excusing myself after dinner I walked up to the Downs where Kippy and I had gone together. I sat under a tree in the gathering dusk and indulged in some old memories.

Suddenly I realised exactly where I was and, with a pen knife, started frantically to dig for the tobacco tin. Within minutes I had found it precisely where we had buried it all those many years ago. It was rusty and beginning to disintegrate, but not so much as to destroy the folded sheet inside, wrapped in silver paper taken from a packet of Players cigarettes.

I held it up to the fast disappearing light and was just able to read in faded blue ink the details of Kippy's and my love pact. Moved to tears, I sat silently for a few minutes before putting it back in its tin and reburying it under the oak tree where, to the best of my knowledge, it still remains.

JON PertWee ON FILM

1920s:

Stephen Griffiths

FAITH (Fox Film Corporation, rel. 1920: silent movie. *Baby.*) d. Howard M. Mitchell. Unconfirmed.

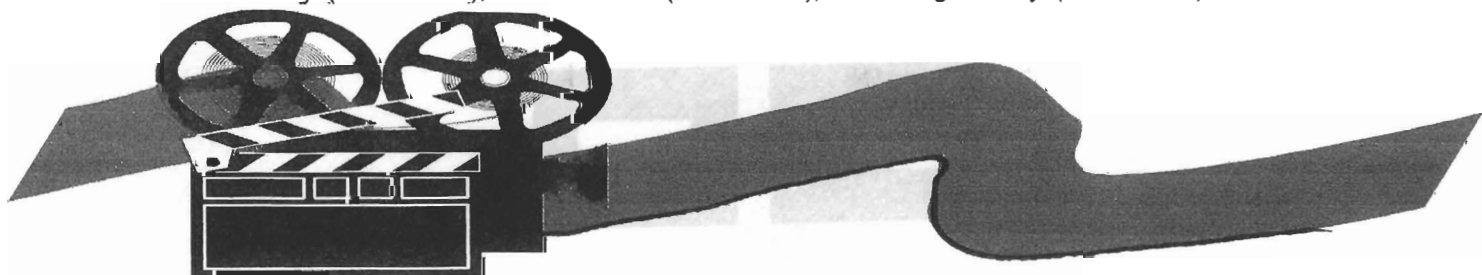
1930s:

DINNER AT THE RITZ (New World Pictures, rel. Dec 1937: crime thriller film, about a French girl who exposes swindlers. 78m. b&w. *Unknown role – uncredited.*) sc. Romney Brent, based on a story by Roland Pertwee. p. Robert T. Kane. d. Harold Schuster. l.p. Annabella (Ranie Racine); Paul Lukas (Phillip de Beaufort); David Niven (Paul de Brack); Romney Brent (Jimmy Raine); Francis L. Sullivan (Brogard); Stewart Rome (Henri Racine); Nora Swinburne (Lady Railton); Tyrell Davis (Duval); Frederick Leister (Tarade); William Dewhurst (Devine); Vivienne Chatterton (Marthe, the Maid); Ronald Shiner (Sydney, the Porter); Raymond Huntley (Gibout); Ralph Truman (Auctioneer); O.B. Clarence (Messenger); Frederick Culley (Contributor); Patricia Medina (Contributor); Jon Pertwee (Contributor).

Uncredited 'extra' appearances (c.1937).

A YANK AT OXFORD (Metro-Goldwyn-Mayer British Studios, rel. Apr 1938: comedy film, about an American student at Oxford. 94m. b&w. *Unknown role - credited.*) sc. Malcolm Stuart Boylan, John Paddy Carstairs, Walter Ferris, F. Scott Fitzgerald, Leon Gordon, Angus MacPhail George Oppenheimer, Roland Pertwee and Frank Wead, based on a story by Leon Gordon, Sidney Gilliat and Michael Hogan, from an idea by John Monk Saunders. p. Michael Balcon. d. Jack Conway. l.p. Robert Taylor (Lee Sheridan); Lionel Barrymore (Dan Sheridan); Maureen O'Sullivan (Molly Beaumont); Vivien Leigh (Elsa Craddock); Edmund Gwenn (Dean of Cardinal College); Griffith Jones (Paul Beaumont); C.V. France (Dean Snodgrass); Edward Rigby (Scatters); Morton Sellen (Cecil Davidson Esq, an elderly passenger); Claude Gillingwater (Ben Dalton); Tully Marshall (Cephas); Walter Kingsford (Dean Williams); Robert Coote (Wavertree); Peter Croft (Ramsey); Noel Howlett (Tom Craddock); Edmond Breon (Captain Weavertree); John Warwick (Contributor); Ronald Shiner (Contributor); Syd Saylor (Contributor); Doodles Weaver (Contributor); Richard Wattis (Contributor); Anthony Hulme (Contributor); Peter Murray-Hill (Contributor); Jon Pertwee (Contributor); Kenneth Villiers (Contributor); Philip Ridgeway, Jr. (Contributor); John Varley (Contributor).

THE FOUR JUST MEN [U.S. Title: **THE SECRET FOUR**] (CAPAD/Ealing Studios, rel. Jun 1939: crime film, about a plot to murder an M.P. 85m. b&w. *Unknown role - credited.*) sc. Angus MacPhail, Sergei Nolbandov and Roland Pertwee, based on the original novel by Edgar Wallace. p. Michael Balcon. d. Walter Forde. l.p. Hugh Sinclair (Humphrey Mansfield); Griffith Jones (James Brodie); Francis L. Sullivan (Leon Poiccard); Frank Lawton (Terry); Anna Lee (Ann Lodge); Alan Napier (Sir Hamar Ryman, M.P.); Basil Sydney (Frank Snell); Lydia Sherwood (Myra Hastings); Edward Chapman (B. J. Burrell); Athole Stewart (Police Commissioner); George Merritt (Inspector Falmouth); Garry Marsh (Bill Grant); Ellaline Terriss (Lady Willoughby); Roland Pertwee (Mr. Hastings); Eliot Makeham (Simmons); Frederick Piper (Pickpocket); Arthur Hambling (Constable); Percy Walsh (Prison Governor); Henrietta Watson (Mrs. Truscott); Liam Gaffney (Taxi Driver); Jon Pertwee (Contributor); Manning Whiley (Contributor); Neal Arden



(Contributor); Basil Radford (Contributor); Edward Rigby (Contributor); Paul Sheridan (Contributor).

THERE AIN'T NO JUSTICE! (CAPAD/Ealing Studios, rel. Jun 1939: sports film, about a young boxer who refuses to fight. 81m. b&w. *Unknown role – uncredited.*). sc. Penrose Tennyson, Sergei Nolbandov and James Curtis, based on an original novel by James Curtis. d. Penrose Tennyson. l.p. Jimmy Hanley (Tommy Mutch); Edward Rigby (Pa Mutch); Mary Clare (Ma Mutch); Phyllis Stanley (Elsie Mutch); Edward Chapman (Sammy Sanders); Jill Furse (Connie Fletcher); Richard Ainley (Billy Frost); Gus McNaughton (Alfie Norton); Nan Hopkins (Dot Ducrow); Sue Gawthorne (Mrs. Frost); Michael Hogarth (Frank Fox); Michael Wilding (Len Charteris); Richard Norris (Stan); Al Millen (Perce); Mike Johnson (Contributor); Patsy Hagate (Contributor); Bombardier Billy Wells (Contributor); Jon Pertwee (Contributor).

YOUNG MAN'S FANCY (CAPAD, rel. Aug 1939: comedy film about a rebellious young Lord. 77m. b&w. *Unknown role – uncredited.*). sc. Roland Pertwee, E.V.H. Emmett and Rodney Ackland, based on an original story by Robert Stevenson. p. Michael Balcon. d. Robert Stevenson. l.p. Griffith Jones (Lord Alban); Anna Lee (Ada Gray); Seymour Hicks (Henry, Duke of Beaumont); Billy Bennett (Captain Boumphrey); Edward Rigby (Gray); Francis L. Sullivan (Vincent 'Blackbeard' St George); Martita Hunt (Duchess of Beaumont); Meriel Forbes (Miss Emily Crowther); Felix Aylmer (Sir Caleb Crowther); Aimos (The Tramp); Phyllis Monkman (Esme); Morton Selden (Mr. Fothergill); George Carney (Chairman); Allan Aynesworth (Mr Trubshaw); Athene Seyler (Milliner); George Benson (Booking Clerk); Aubrey Dexter (Soames); Irene Eisinger (Singer in Cafe); Peter Bull (French soldier); Rognoni (Hotel Manager); Violet Banbrugh (Contributor); Jon Pertwee (Contributor).

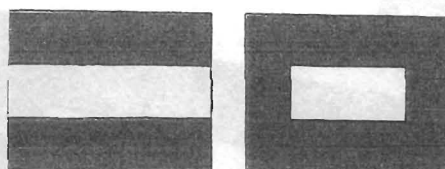
1940s:

BUBBLE AND SQUEEK: THE BIG CITY (British Animated Productions/British Lion, rel. Apr 1947*: animation series about a cockney taxi driver and his cab. Technicolor. *Bubble v/o.*). sc. George Moreno, Jr. p. George Moreno, Jr. d. Harold Mack. l.p. Jon Pertwee (Voice).

BUBBLE AND SQUEEK: FUN FAIR (British Animated Productions/Pathè, rel. 19 Nov 1947*: animation series about a cockney taxi driver and his cab. Technicolor. *Bubble v/o.*). sc. George Moreno, Jr. p. George Moreno, Jr. d. Harold F. Mack. l.p. Jon Pertwee (Voice).

PENNY AND THE POWNALL CASE (Production Facilities, rel. May 1948: crime film about an amateur detective solving a murder. 47m. b&w. *Unknown role – uncredited.*). sc. William Fairchild. p. John Corfield. d. Harry Hand. l.p. Peggy Evans (Penny Justin); Ralph Michael (Michael Carson); Christopher Lee (Jonathon Blair); Diana Dors (Molly James); Frederick Piper (PC); Olaf Pooley (Von Leicher); Ethel Coleridge (Mrs. Hodgson); Sam Costa (Receptionist); Dennis Vance (Crawford); Duncan Carse (Boatman); Jon Pertwee (Contributor).

TROUBLE IN THE AIR (Production Facilities, rel. Jun 1948: comedy about a radio commentator. 55m. b&w. *Truelove.*). sc. Jack Davies, Michael Pertwee and Martin Lane, based on a story by George Black, Alfred Black and Jack Davies. p. George Black and Alfred Black. d. Charles Saunders. l.p. Jimmy Edwards (B. Barrington Crockett); Freddie Frinton (Fred Somers); Joyce Golding (Miss. Clinch); Bill Owen (1st Spiv); Sam Cross (2nd Spiv); Dennis Vance (Larry Somers); Laurence Naismith (Tom Hunt); Jon Pertwee (Truelove); Malcolm Russell (Sir Charles Newdigate); Lionel Murton (1st Boy); David Lines (2nd Boy); Stella Hamilton (April Newsigate); Lisa Lee (Mrs. Hunt); Gerald Kent (Mr. Barnes); Patsy Drake (Crockett's Secretary); Sam Kydd (Contributor); Harry Fowler (Contributor).



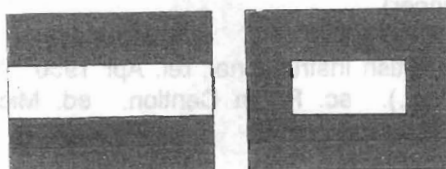
BUBBLE AND SQUEEK: THE OLD MANOR HOUSE (British Animated Productions/Pathè, rel. Nov 1948*: animation series about a cockney taxi driver and his cab. Technicolor. *Bubble v/o.*). sc. George Moreno, Jr. p. George Moreno, Jr. d. Harold Mack. l.p. Jon Pertwee (Voice).

A PIECE OF CAKE (Highbury Productions/Production Facilities, rel. Nov 1948*: fantasy film about a dreamer. 46m. b&w. *Mr. Short.*). sc. John Croydon and Betty Astell, based on a story by Bernard McNab, Lyn Lockwood and Dick Pepper. p. Adrian Worker. d. John Irwin. l.p. Cyril Fletcher (Cyril Clarke); Betty Astell (Betty Clarke); Laurence Naismith (Merlin Mound); Jon Pertwee (Mr. Short); Harry Fowler (Spiv); Sam Costa (Bandleader); Tamara Lees (Guest); Sam Kydd (Contributor); Sandra Dorne (Contributor); Anthony Steel (Contributor); Arthur Lawrence (Police Inspector); John Powe (Contributor).

WILLIAM COMES TO TOWN [a.k.a.: **WILLIAM AT THE CIRCUS**] (Diadem Films/Alliance Film Studios, rel. Dec 1948: comedy film, about William and a circus. 89m. b&w. *Superintendent.*). sc. Val Guest, based on the stories by Richard Crompton. p. John R. Sloan and David Coplan. d. Val Guest. l.p. William Graham (William Brown); Garry Marsh (Mr. Brown); Jane Welsh (Mrs. Brown); A. E. Matthews (Minister); Muriel Aske (Emily); Hugh Cross (Robert Brown); Kathleen Stuart (Ethel Brown); Michael Medwin (Reporter); Jon Pertwee (Superintendent); Brian Roper (Ginger); James Crabbe (Douglas); Brian Weske (Henry); David Paige (Contributor); Michael Balfour (Contributor); Norman Pierce (Contributor); Eve Mortimer (Contributor); John Powe (Contributor); Mary Vallange (Contributor); Peter Butterworth (Contributor); Donald Clive (Contributor); John Warren (Contributor); Alan Goford (Contributor); Basil Gordon (Contributor); Claude Bonser (Contributor); Ivan Craig (Contributor); John Martell (Contributor); Pinkie Hannaford (Contributor); Jumble the Dog (Dog); Marquis the Chimpanzee (Chimpanzee).

MURDER AT THE WINDMILL [a.k.a.: **MURDER AT THE BURLESQUE & MYSTERY AT THE BURLESQUE**] (Grand National Productions, rel. May 1949: musical mystery film, set in a London Theatre. 70m. b&w. *Sergeant.*). sc. Val Guest. p. Daniel M. Angel and Nat Cohen. d. Val Guest. l.p. Garry Marsh (Detective Inspector); Jon Pertwee (Sergeant); Jack Livesey (Vivian Van Damm); Elliot Makeham (Gimpy); Jimmy Edwards (Jimmy); Diana Decker (Frankie); Donald Clive (Donald); Jill Anstey (Patsy); Margot Johns (Box Office Girl); Genine Graham (Usherette); Peter Butterworth (Police Constable); Robin Richmond (Contributor); Christine Welsford (Contributor); Johnnie Gale (Contributor); Ron Perriam (Contributor); Anita D'Ray (Contributor); Johnnie McGregor (Contributor); Pamela Deeming (Contributor); Ivan Craig (Contributor); John Powe (Contributor); Mary Valange (Contributor); Constance Smith (Contributor); Barry O'Neil (Contributor); The Windmill Theatre Company and Staff (Contributors).

STOP PRESS GIRL (Aquila Film Productions, rel. Jun 1949: fantasy about a girl who can stop machinery. 77m. b&w. *Unknown role - uncredited.*). sc. T.J. Morrison, based on a story by T.J. Morrison and Basil Thomas. p. Donald B. Wilson. d. Michael Barry. l.p. Sally Ann Howes (Jennifer Peters); Gordon Jackson (Jack Melville); Basil Radford (Engine Driver/Bus Driver/Fred/Projectionist/Co-pilot); Naunton Wayne (Fireman/Conductor/Fred's Boy/Projectionist/Co-pilot); James Robertson (Justice (Mr. Peters)); Sonia Holm (Angela); Nigel Buchanan (Roy Fairfax); Joyce Barbour (Miss. Peters); Julia Lang (Carole Saunders); Cyril Chamberlain (Johnnie); Campbell Cotts (Mr. Fairfax); Michael Goodliffe (McPherson); Humphrey Lestocq (Commentator); Kenneth More (Sergeant); Vincent Ball (Hero); Ann Valery (Heroine); Betty Cooper (Contributor); Fred Griffiths (Contributor); Oliver Burt (Contributor); Arthur Lowe (Contributor); Olive Walter (Contributor); Alex Field (Contributor); Stanley Rose (Contributor); Olwen Brookes (Contributor); Percy Walsh (Contributor); Sam Kydd (Contributor); Michael Balfour (Contributor); Desmond Keith (Contributor); Patti Morgan (Contributor); Christine Silver (Contributor); Patrick Waddington (Contributor); Denys Val Norton (Contributor); William Mervyn (Contributor); Michael Ward (Contributor); Frederick Owen (Contributor); John Boxer (Contributor); Jimmy Rhodes (Contributor); Richard Vernon (Contributor); Jon Pertwee (Contributor).



HELTER SKELTER (Gainsborough Pictures, rel. Jul 1949: comedy film about a girl who gets hiccups. 84m. b&w. *Headwaiter/Charles II.*). sc. Patrick Campbell, Jan Read and Gerard Bryant, based on a story by Patrick Campbell. p. Anthony Darnborough. d. Ralph Thomas. l.p. Carol Marsh (Susan Graham); David Tomlinson (Nick Martin); Mervyn Johns (Ernest Bennett); Peter Hammond (Spencer Stone); Richard Hearne (Prof. Pastry); Peter Haddon (Major Basil Beagle); Geoffrey Sumner (Humphrey Beagle); Henry Kendall (Lord Bruce Carlton); Jon Pertwee (Headwaiter/Charles II); Zena Marshall (Giselle); Terry-Thomas (Announcer); Jimmy Edwards (Dr. James Edwards); Patricia Raine (Amber); Colin Gordon (Chadbeater Longwick); Judith Furse (Mrs. Martin); Wilfred Hyde-White (Dr. B. Jeckyll/Mr. Hyde); Harry Secombe (Alf); Robert Lamouret (Contributor); Shirl Conway (Contributor); Glynis Johns (Contributor); Valentine Dyal (Contributor); Dennis Price (Contributor); Anthony Steel (Contributor); George Benson (Contributor).

DEAR MR. PROHACK (Wessex Film Productions/Pinewood Films, rel. Aug 1949: comedy film about the inheritance of a large fortune. 91m. b&w. *Plover.*). sc. Ian Dalrymple, Donald Bull and Edward Knoblock, based on the play by Edward Knoblock and novel by Arnold Bennett. p. Ian Dalrymple. d. Thornton Freeland. l.p. Cecil Parker (Arthur Prohack); Glynis Johns (Mimi Warburton); Hermione Baddeley (Eve Prohack); Dirk Bogarde (Charles Prohack); Sheila Sim (Mary Prohack); Heather Thatcher (Lady Maslam); Frances Waring (Nursie); Charles Goldner (Polish Manservant); Elwyn Brook-Jones (Mr. Erivangian); Campbell Cotts (Sir Paul Spinner); Denholm Elliot (Ozzie Morfrey); Russell Waters (Cartwright); Henry Edwards (Sir Digby Bunce); Frederick Valk (Dr. Veiga); James Hayter (Carrell Quire); Frederick Leister (Director General); Judith Furse (Laura Postern); Bryan Forbes (Tony); Jon Pertwee (Plover); Ada Reeve (Mrs. Griggs); Ian Carmichael (The Hatter); Lloyd Pearson (Softly Bishop); Eric Berry (Tailor's Assistant); Sam Lyons (Club Porter); Jerry Verno (Taxi Driver); Charles Perry (The Butler); Janet Burnell (Mr. Prohack's Personal Assistant); Desmond Newling (Pageboy); Natalie Jordan (Switchboard Operator); Stanelli (Leader of the Orchestra); Humphrey Heathcote (Turkish Bath Attendant); Ann Gunning (Actress).

1950s:

MISS PILGRIM'S PROGRESS (Grand National Film Productions/Angel Productions, rel. Jan 1950: comedy film. 82m. b&w. *Postman Perkins.*). sc. Val Guest. p. Daniel M. Angel and Nat Cohen. d. Val Guest. l.p. Michael Rennie (Bob Thane); Yolande Donlan (Laramie Pilgrim); Garry Marsh (The Mayor); Emrys Jones (The Vicar); Reginald Beckwith (Mr. Jenkins); Helena Pickard (Mrs. Jenkins); Jon Pertwee (Postman Perkins); Richard Littledale (Mr. Thane); Bruce Belfrage (Manager); Valentine Dyal (Superintendent); Peter Butterworth (Jonathan); Avril Angers (Factory Girl); Barry Faber (Contributor); Arthur Hill (Contributor); Ivan Craig (Contributor); Trevor Hill (Contributor); Marianne Stone (Contributor); Mary Vallange (Contributor); Terry Randall (Contributor); Frances Marsden (Contributor); Frederick Bradshaw (Contributor); Basil Lord (Contributor); Raymond Walters (Contributor).

MUSICAL PAINTBOX: DEVON WHEY (GB Animation Limited/GFD, rel. Feb 1950*: animation of scenes and short stories set to songs of Devon. Technicolor. V/o.). sc. Nicholas Spargo and Graeme Phillips. p. David Hand. d. G. Henry Stringer. l.p. Jon Pertwee (Voice); Ian Wallace (Voice).

THE BODY SAID NO! (Grand National Film Productions/New World Pictures/Angel Productions, rel. Apr 1950: comedy film about a singer mistaking a television rehearsal for a plot to murder an actor. *Watchman.*). sc. Val Guest. p. Daniel M. Angel. d. Val Guest. l.p. Michael Rennie (Himself); Yolande Donlan (Mikki Brent); Hy Hazell (Sue); Jon Pertwee (Watchman); Valentine Dyal (John Sutherland); Richard Beckwith (Benton); Arthur Hill (Robin King); Cyril Smith (Sergeant); Jack Billings (Eddie); Peter Butterworth (Driver); Margaret McGrath (Mrs. Rennie); Winifred Shotter (TV Announcer).

TAKE IT AWAY (Gaumont-British Instructional, rel. Apr 1950*: 'waste' removal information film. 17m. b&w. *Commentry v/o.*). sc. Robin Cantlon. ed. Michael Boyd. l.p. Jon Pertwee (Commentary).

MR DRAKE'S DUCK (Angel Productions/Douglas Fairbanks Productions, rel. Jan 1951: comedy film about a duck who lays a uranium egg. 85m. b&w. *Reuben.*). sc. Val Guest, based on an original story by Ian Messiter. p. Daniel M. Angel. d. Val Guest. l.p. Douglas Fairbanks Jr. (Don Drake); Yolande Donlan (Penny Drake); Howard Marion-Crawford (Major Travers); Reginald Beckwith (Mr. Boothby); Wilfrid Hyde White (Mr. May); John Boxer (Sergeant); Jon Pertwee (Reuben); Peter Butterworth (Higgins); Tom Gill (Captain White); A.E. Matthews (Brigadier Matthews); Gilbert Davis (Sergeant Major); Ballard Berkeley (Major Deane); Roger Maxwell (Colonel Maitland); Harry Fowler (Corporal); Bruce Belfrage (Air Vice Marshal); Raymond Rollett (Admiral); Frederick Bradshaw (Wing Commander); Frank R. Phillips (BBC Announcer); Richard Littledale (Member of Parliament); George Merritt (Home Secretary); Arthur Hill (American Vice Consul); Ben Williams (Auctioneer); Danny Green (Truck Driver).



Earl's Court, 1951. Jon displays one of his waistcoats to Bob Hope

WILL ANY GENTLEMAN...? (Associated British Picture Corporation, rel. May 1953: comedy about a bank clerk who is hypnotised. 84m. Technicolor. *Charlie Sterling.*). sc. Vernon Sylvaine. p. Hamilton G. Inglis. d. Michael Anderson. l.p. George Cole (Henry Sterling); Veronica Hurst (Mrs. Florence Sterling); Jon Pertwee (Charley Sterling); James Hayter (Dr. Smith); Heather Thatcher (Mrs. Whittle); William Hartnell (Detective Inspector Martin); Diana Decker (Angel); Alan Badel (Mendoza); Joan Sims (Beryl); Sidney James (Mr. Hobson); Brian Oulton (Mr. Jackson); Alexander Gauge (Mr. Billings); Josephine Douglas (Receptionist); Peter Butterworth (Stage Manager); Wally Patch (Bookmaker); Lionel Jeffries (Mr. Frobisher); Richard Massingham (Stout Man); Wilfred Boyle (Contributor); Jill Melford (Contributor); Diana Hope (Contributor); Martyn Wyldck (Contributor); Frank Birch (Contributor); Arthur Howard (Contributor); Brian Wilde (Contributor); Nan Brauntton (Contributor); Lucy Griffiths (Contributor); Harry Herbert (Contributor); Russ Allen (Contributor); Sylvia Russell (Contributor); Jackie Joyner (Contributor); Eleanor Fazan (Contributor); Lillemor Knudsen (Contributor).

THE GAY DOG (Coronet Films, rel. Jun 1954: comedy film about a miner's greyhound. 87m. b&w. *Douglas Ives.*). sc. Peter Rogers, based on an original story by Joseph H. Colton. p. Ernest Gartside. d. Maurice Elvey. l.p. Wilfred Pickles (Jim Gay); Petula Clark (Sally Gay); Megs Jenkins (Maggie Gay); John Blythe (Peter Nightingale); Margaret Barton (Peggy Gowland); Russell Enoch (Leslie Gowland); Cyril Raymond (The Vicar); Harold Goodwin (Bert Gay); Jon Pertwee (Contributor); Peter Butterworth (Contributor); Douglas Ives (Contributor); Nuna Davey (Contributor).

KNOCK ON WOOD (Dena Productions/Paramount Pictures, rel. 1954: comedy film about an American ventriloquist. 103m. Technicolor. *Jerry's double - uncredited.*). sc. p. & d. Norman Panama and Melvin Frank. l.p. Danny Kaye (Jerry Morgan); Mai Zetterling (Ilsa Nordstrom); Torin Thatcher (Godfrey Langston); David Burns (Marty Brown); Leon Askin (Gromek); Abner Biberman (Papinek); Gavin Gordon (Car Salesman); Otto Waldis (Brodnik); Steven Geray (Dr. Kreuger); Diana Adams (Princess); Patricia Denise (Mama Morgan); Virginia Huston (Audrey); Paul England (Chief Inspector Wilton); Johnstone White (Langston's Secretary); Henry Brandon (2nd Trenchcoat Man); Lewis Martin (Inspector Cranford); Philip Van Zandt (Brutchik); Winifred Harris (English Woman); Kenneth Hunter (Old Man); Carl Milfetaire (1st Trenchcoat Man); Noel Drayton (Little Man); Phil Tully (Irishman); Rex Evans (Customer); Donald Lawton (French Stage Manager); Jon Pertwee (Jerry's double).

A YANK IN ERMINE (Monarch Productions, rel. Dec 1955: comedy film about an American airman. 85m. Eastmancolor. *Slowburn Jenks.*). sc. John Paddy Carstairs. p. William Gell. d. Gordon Parry. l.p. Peter Thompson (Joe Turner); Noelle Middleton (Angela); Harold Lloyd Jr (Butch Halliday); Diana Decker (Gloria Peters); Jon Pertwee (Slowburn Jenks); Reginald Beckwith (Kimp); Edward Chapman (Duke of Fontenham); Richard Wattis (Boone); Guy Middleton (Bertram Maltravers); Harry Locke (Clayton); Alan Gifford (Colonel M'Gurk); Joanna Gay (Mabel); Jennifer Jayne (Enid); Pat Connor (Orderly); George Woodbridge (Landlord); Alice Bowes (Shopkeeper); Steward Mitchell (Sentry); John MacLaren (Corporal); Sidney James (Nightclub Manager).



IT'S A WONDERFUL WORLD (George Minter Productions, rel. Aug 1956: musical comedy film about two songwriters. 89m. Technicolor. *Conductor.*). sc. Val Guest. p. Denis O'Dell. d. Val Guest. l.p. Terence Morgan (Ray Thompson); George Cole (Ken Miller); Kathleen Harrison (Miss. Gilly); Mylene Nicole (Georgie); James Hayter (Bert Fielding); Harold Lang (Mervyn Wade); Maurice Kaufman (Paul Taylor); Richard Wattis (Harold); Reginald Beckwith (Professional Manager); Derek Blomfield (Arranger); Maya Koumani (Henrietta); Walter Crisham (American); Ted Heath (Himself); Dennis Lotis (Himself); Charles Clay (Sir Thomas van Broughton); Mylsne Demongeot (George Dubois); Jon Pertwee (Conductor); Jock McKay (Contributor); Hal Osmond (Contributor); Sam Kydd (Contributor); George Moon (Contributor); Douglas Blackwell (Contributor); Keith Sawbridge (Contributor); Angela Braemar (Contributor); Stan Thomason (Contributor); Charles Brodie (Contributor); Brian Sunners (Contributor); Leslie Watson (Contributor); Patricia Ryan (Contributor); Avril Sadler (Contributor); Jeanette Pearce (Contributor); Howard Williams (Contributor); Shirley Ann Field (Contributor); Colin Croft (Contributor); Roger Snowden (Contributor); Douglas Bradley-Smith (Contributor); Bernard Rebel (Contributor); Francesco Russe (Contributor); Lellah Sabarathy (Contributor).

THE UGLY DUCKLING (Hammer Film Productions, rel. Jul 1959: comedy film about a chemist's assistant. 84m. b&w. *Victor Jekyll.*). sc. Sid Colin and Jack Davies, based on an original story by Sid Colin and based on an original novel by Robert Louis Stevenson. p. Tommy Lyndon-Hayes. d. Lance Comfort. l.p. Bernard Bresslaw (Henry Jekyll/Teddy Hyde); Reginald Beckwith (Reginald); Jon Pertwee (Victor Jekyll); Maudie Edwards (Henrietta Jekyll); Jean Muir (Snout); Richard Wattis (Barclay); Elwyn Brook-Jones (Dandy); Michael Ripper (Benny); David Lodge (Peewee); Harold Goodwin (Benny); Norma Marla (Contributor); Keith Smith (Contributor); Michael Ward (Contributor); John Harvey (Contributor); Jess Conrad (Contributor); Mary Wilson (Contributor); Jeremy Philips (Contributor); Vicky Marshall (Contributor); Jill Carson (Contributor); Cyril Chamberlain (Contributor); Alan Coleshill (Contributor); Jean Driant (Contributor); Nicholas Tanner (Contributor); Shelagh Dey (Contributor); Ian Wilson (Contributor); Verne Morgan (Contributor); Sheila Hammond (Contributor); Ian Ainsley (Contributor); Reginald Marsh (Contributor); Roger Avon (Contributor); Richard Statman (Contributor); Robert Desmond (Contributor); Alexander Dore (Contributor).



THE BLUE PHANTOM (Gala Films Distributors Limited, BBFC rel. 22 Mar 1960*: 'shark fishing nature documentary. 12m. b&w. *Commentry v/o.*) d. Gordon S. Gray. I.p. Jon Pertwee (Commentator).

JUST JOE (Parkside Films, rel. Jul 1960: comedy film about a shy factory employe. 73m. b&w. *Prendergast.*) sc. Raymond Drewe, based on an original story by Donald Bull. p. Roger Proudlock. d. Maclean Rogers. I.p. Leslie Randall (Joe); Joan Reynolds (Sybil); Michael Shepley (Fowler); Anna May Wong (Peach Blossom); Jon Pertwee (Prendergast); Howard Pays (Rodney); Martin Wylddeck (Bill); Noelle Dyson (Myra); Bruce Seton (Charlie); David Sale (Carruthers); Betty Huntley Wright (Miss Appleby).

NOT A HOPE IN HELL (Parkside Productions, rel. Oct 1960: comedy film about a female Customs Officer. 77m. b&w. *Dan.*) sc. Raymond Drew. p. Roger Proudlock. d. Maclean Rogers. I.p. Richard Murdoch (Bertie); Sandra Dorne (Diana Melton); Jon Pertwee (Dan); Judith Furse (Miss. Applejohn); Tim Turner (Cy Hallam); Humphrey Lestocq (Cricklegate); Claude Hulbert (PC Salter); Stuart Saunders (Bulstrode); Zoreen Ismael (Jean); Bill Shine (Pettigrew); Michael Ripper (Sid); Keith Smith (Capt. Wotherspoon); John Boxer (Merriman); Erik Chitty (Jo).

THEN AND NOW (Films of Today/Mullard Limited, rel. 1960*: comedy information film about old fashioned methods of entertainments and the efficient equipment of today. *Unknown role - credited.*) d. Geoff Busby. I.p. Jon Pertwee (Contributor).

NEARLY A NASTY ACCIDENT (Marlow, rel. Apr 1961: comedy film about the RAF. 91m. b&w. *General Birkenshaw.*) sc. Jack Davies and Hugh Woodhouse, based on an original play by David Stringer and David Carr. p. Bertram Ostrer. d. Don Chaffey. I.p. Jimmy Edwards (Group Captain Kingsley); Kenneth Connor (A.C.2. Alexander Wood); Shirley Eaton (Cpl. Jean Briggs); Richard Wattis (Wagstaffe); Ronnie Stevens (Flight Lt. Pocock); Jon Pertwee (General Birkenshaw); Eric Barker (The Minister); Peter Jones (Flight Lt. Winters); Jack Watling (Flight Lt. Grogan); Cyril Chamberlain (Warrant Officer Breech); John Forrest (Bunthorpe); Charlotte Mitchell (Miss. Chamberlain); Joyce Carey (Lady Trowborough); Terry Scott (Sam Stokes); Vincent Ball (Crybwyth Sergeant); Harold Goodwin (Aircraft Mechanic); Joe Baker (Watkins); Jack Douglas (Balmer); Ian Whittaker (Railway Transport Officer.); Emrys Leyshon (Ambulance Driver).

LADIES WHO DO (Fanfare Films, rel. Jun 1963: comedy film about an office cleaning lady. 85m. b&w. *Mr. Sidney Tait.*) sc. Michael Pertwee, based on an original idea by John Bignell. p. George H. Brown. d. C.M. Pennington Richards. I.p. Peggy Mount (Mrs. Cragg); Robert Morley (Col. Whitforth); Harry H. Corbett (James Ryder); Miriam Karlin (Mrs. Higgins); Avril Elgar (Emily Parish); Dandy Nichols (Mrs. Merryweather); Jon Pertwee (Mr. Tait); Nigel Davenport (Mr. Strang); Graham Stark (Foreman); Ron Moody (Inspector); Cardew Robinson (Police Driver); John Laurie (Dr. MacGregor); Arthur Howard (Ryder's Chauffeur); Margaret Boyd (Mrs. Parish); Joan Benham (Miss Pensent); Brian Rawlinson (Compressor Driver); Harry Fowler (Driller); Ed Devereaux (Mr. Gubbins); Marianne Stone (Mrs. Gubbins); Carol White (Sandra).

CARRY ON CLEO (Adder Productions, rel. Nov 1964: comedy satire on the Shakespearian Roman history. 92m. Eastmancolor. *Soothsayer.*) sc. Talbot Rothwell. p. Peter Rogers. d. Gerald Thomas. I.p. Sidney James (Mark Antony); Kenneth Williams (Julius Caesar); Kenneth Connor (Hengist Pod); Charles Hawtrey (Seneca); Joan Sims (Calpurnia); Amanda Barrie (Cleopatra); Julie Stevens (Gloria); Victor Maddern (Sgt. Major); Sheila Hancock (Senna Pod); David Davenport (Bilius); Michael Ward (Archimedes); Tanya Binning (Virginia); Francis De Wolff (Agrippa); Tom Clegg (Sosages); Jon Pertwee (Soothsayer); Peter Gilmore (Galley Master); Brian Oulton (Brutus); Warren Mitchell (Spencius); Jim Dale (Horsa); Gertan Klauber (Marcus); Ian Wilson (Messenger); Brian Rawlinson (Hessian Driver); Peter Jesson (6th Companion); Michael Nightingale (Caveman); Christine Rodgers (Cleopatra's Handmaiden); Gloria Best (Cleopatra's Handmaiden); Virginia Tyler (Cleopatra's Handmaiden); Judi Johnson (Gloria's Bridesmaid); Joanna Ford (Vestal Virgin); Jane Lumb (Vestal Virgin); Vicki Smith (Vestal Virgin); Thelma Taylor (Seneca's Female Servant); Norman Mitchell (Heckler); Sally Douglas (Dusky Maiden); E.V.H. Emmett (Narrator).

THE QUAY TO THE TOR (Harold Baim Productions, rel. 1964*: South Devon travelogue. 22m. Eastmancolor. *Commentary v/o.*) p. Harold Baim. d. Frank Gilpin. l.p. Brian Matthew (Commentator); Jon Pertwee (Commentator).

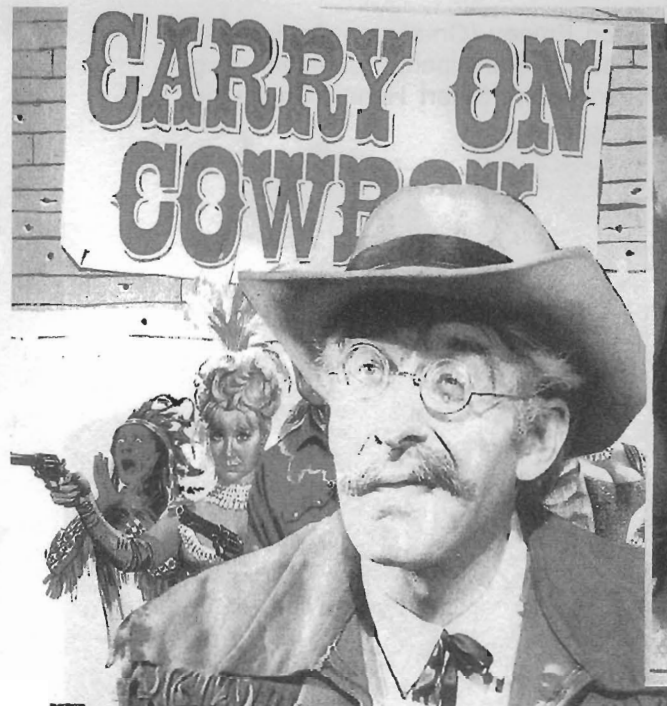
RUNAWAY RAILWAY (Fanfare Films/Children's Film Foundation, rel. Mar 1965: children's film about some crooks and a railway track. 55m. b&w. *Unknown role - credited.*) sc. Michael Barnes, based on the original by Henry Geddes. p. George H. Brown. d. Jan Darnley-Smith. l.p. John Moulder-Brown (Charlie); Kevin Bennett (Arthur Leonard); Leonard Brockwell (John); Roberta Tovey (Carole); Sydney Tafler (Mr. Jones); Ronnie Barker (Mr. Galore); Graham Stark (Grample); Hugh Lloyd (Disposals Man); Roger Avon (Waterhouse); Bruce Wightman (Llewellyn); Jack Allen (Contributor); Gerald Case (Contributor); Katie Fitzroy (Contributor); Jon Pertwee (Contributor).

I'VE GOTTA HORSE [a.k.a.: **WONDERFUL DAY**] (Windmill/WB-Pathe, rel. 18 Apr 1965: pop star musical comedy film. 92m. Technicolor. *Costumier's Assistant.*) sc. Ronald Wolfe and Ronald Chesney, based on an original story by Larry Parnes and Kenneth Hume. p. Larry Parnes and Kenneth Hume. d. Kenneth Hume. l.p. Billy Fury (Billy); Amanda Barrie (Jo); Michael Medwin (Hymie Campbell); Marjorie Rhodes (Mrs. Bartholomew); Bill Fraser (Mr. Bartholomew); Peter Gilmore (Jock); Jon Pertwee (Costumier's Assistant); Michael Cashman (Peter); The Gamblers (Themselves); The Bachelors (Themselves); John Kelly (Donkey Man); Fred Emney (Lord Bentley); Pauline Loring (Lady Bentley); Tom Bowman (Trainer); Gareth Robinson (Jockey); Ann Lancaster (Woman Shopkeeper); Sheila O'Neill (Betty); Cal McCord (Whitney); Leslie Dwyer (Bert); John Falconer (Butler); Rosemary Neil-Smith (Lady Sloane); Eliza Buckingham (Melissa).

YOU MUST BE JOKING! (Ameran Films/Columbia Pictures Corporation, rel. Apr 1965: comedy film, about army personnel. 100m. b&w. *Counterman.*) sc. Alan Hackney, based on an original story by Alan Hackney and Michael Winner. p. Charles H. Schneer. d. Michael Winner. l.p. Michael Callan (Lieutenant Tim Morton); Lionel Jeffries (Sergeant Major Sidney McGregor); Denholm Elliott (Captain Fitzroy Tabasco); Wilfrid Hyde-White (General Lockwood); Bernard Cribbins (Sergeant Clegg); James Robertson Justice (Librarian); Leslie Phillips (Young Husband); Gabriella Licudi (Annabelle Nash); Patricia Viterbo (Sylvie Tarnet); Terry-Thomas (Major Foskett); Lee Montague (Staff Sergeant Sidney Mansfield); Irene Handl (Elderly woman); Richard Wattis (Parkins, Club Receptionist); Norman Vaughan (Norman Stone); Miles Malleson (Rolls-Royce Salesman); Clive Dunn (TV Station Doorman); Tracy Reed (Poppy Pennington); James Villiers (Bill Simpson); Gwendolyn Watts (Young Wife); Ronald Howard (Cecil); David Jacobs (Disc Jockey); Peter Bull (Ferocious Man in library); Lance Percival (Young Man at greyhound track); Graham Stark (Harry Perkins, paratrooper); Arthur Lowe (Husband back from holidays); Jon Pertwee (Counterman); Jill Mai Meredith (Sally); Stanley Meadows (Barry Morris); Marianne Stone (Fan Club Worker); Peter Barkworth (Peter, studio director); Alexandra Stevenson (Carol); Jeffrey Chandler (Freddy); Richard Caldicott (Contributor); Peter Gilmore (Contributor).

HOW TO UNDRRESS IN PUBLIC WITHOUT UNDUE EMBARRASSMENT (Welbeck Films, rel. Jun 1965: comedy film about undressing throughout the ages. 50m. b&w. *Naturist.*) p. & d. Bob Compton-Bennett. l.p. Fenella Fielding (Narrator); Margaret Withers (Contributor); Sula Freeman (Contributor); Leon Green (Contributor); Vyvyan Dunbar (Contributor); Jon Pertwee (Contributor); Reginald Beckwith (Contributor); Zelma Malik (Contributor); Kenneth Connor (Contributor); Christine Child (Contributor).

CARRY ON COWBOY [German title: **THE RUMPO KID**] (Adder Productions, rel. Oct 1965: comedy satire on Western movies. 95m. Eastmancolor. *Sheriff Albert Earp.*) sc. Talbot Rothwell. p. Peter Rogers. d. Gerald Thomas. l.p. Sidney James (The Rumpo Kid); Kenneth Williams (Judge Burke); Jim Dale (Marshall P. Knutt); Charles Hawtrey (Big Heap); Joan Sims (Belle); Angela Douglas (Annie Oakley); Bernard Bresslaw (Little Heap); Peter Butterworth (Doc); Percy Herbert (Charlie); Jon Pertwee (Sheriff Albert Earp); Sydney Bromley (Sam); Edina Ronay (Dolores); Davy Kaye (Josh Moses); Sally Douglas (Kitikata); Peter Gilmore (Curly); Garry Colleano (Slim); Cal McCord (Mex); Simon Cain (Short); Hal Galili (Cowhand); Norman Stanley (Drunk); Michael Nightingale (Bank Manager); Tom Clegg (Blacksmith); Carmen Dene (Mexican Girl); Alan Gifford (Fiddler); Lionel Murton (Clerk); Larry Cross (Perkins); Margaret Nolan (Miss Jones); Brian Coburn (Trapper); Arthur Lovegrove (Old Cowhand); Andrea Allen (Minnie); Vicki Smith (Polly); Audrey Wilson (Jane); Donna White (Jenny); Gloria Best (Bridget).



CARRY ON SCREAMING [a.k.a. **CARRY ON VAMPIRE**] (Ethiro Productions, rel. Apr 1966: comedy parody of horror films. 97m. Eastmancolor. *Dr. Fettle.*). sc. Talbot Rothwell. p. Peter Rogers. d. Gerald Thomas. l.p. Harry H. Corbett (Detective Sergeant Bung); Kenneth Williams (Doctor Watt); Fenella Fielding (Valeria); Joan Sims (Emily Bung); Charles Hawtrey (Dan Dann); Jim Dale (Albert Potter); Angela Douglas (Doris Mann); Peter Butterworth (Detective Constable Slobotham); Bernard Bresslaw (Socket); Jon Pertwee (Fettle); Tom Clegg (Odbodd); Billy Cornelius (Odbodd Jr.); Frank Thornton (Mr. Jones); Denis Blake (Rubbatiti); Michael Ward (Vivian); Norman Mitchell (Cabby); Frank Forsyth (Desk Sergeant); Anthony Sagar (Policeman); Sally Douglas (Girl); Marianne Stone (Mrs. Parker).

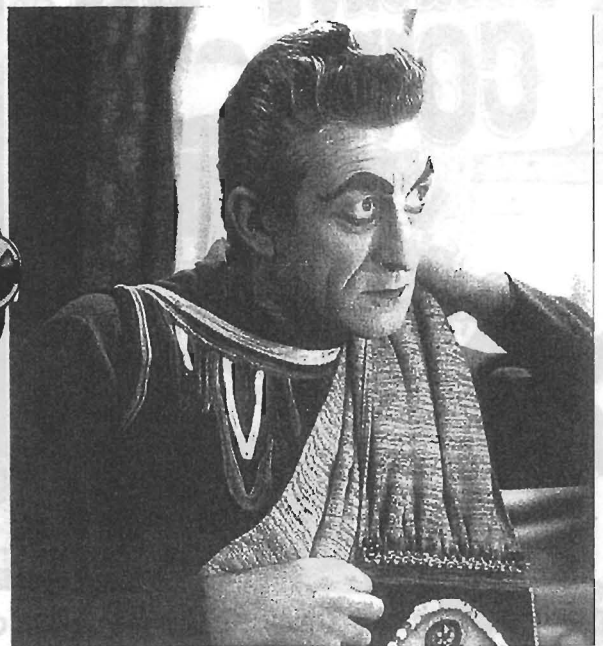
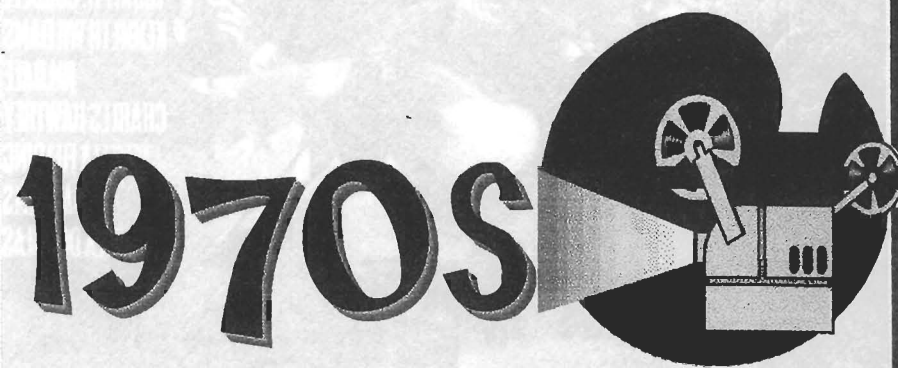
A FUNNY THING HAPPENED ON THE WAY TO THE FORUM (Quadrangle Films, rel. May 1966: musical comedy film. 98m. Deluxe colour. *Crassus, the Sea Captain.*). sc. Melvin Frank and Michael Pertwee, based on the original musical play by Burt Shevelove and Larry Gelbart. p. Melvin Frank. d. Richard Lester. l.p. Zero Mostel (Pseudolus); Phil Silvers (Lycus); Buster Keaton (Erronius); Michael Crawford (Hero); Jack Gilford (Hysterius); Annette Andre (Philia); Michael Hordern (Senex); Leon Greene (Miles); Roy Kinnear (Instructor); Alfie Bass (Gatekeeper); John Bluthal (Gladiator Trainer); Jennifer Baker (Geminæ); Susan Baker (Geminæ); Patricia Jessel (Domina); Pamela Brown (Priestess); Inga Neilsen (Gymnasia); Jon Pertwee (Crassus); Myrna White (Vibrata); Beatrix Lehmann (Domina's Mother); Lucienne Bridou (Panacea); Helen Funai (Tintinabula); Janet Webb (Fertilla); Frank Thornton (Roman Soldier); Ron Brodie (Roman Soldier); Bill Kerr (Gladiator-in-training); Frank Elliot (Contributor); Jack May (Contributor); Peter Butterworth (Contributor); John Bennett (Contributor); Andrew Faulds (Contributor); Ingrid Pitt (Contributor).

JACK AND THE BEANSTALK (Progressive Video Productions, rel. 1968*: traditional story animation. 7m. Colour. *Storyteller v/o.*). p. Harold Baim. d. Peter L. Andrews. l.p. Jon Pertwee (Storyteller).

UP IN THE AIR (Fanfare/Children's Film Foundation, rel. Jan 1969: children's film about a Victorian Boarding School. 55m. Colour. *Figworthy.*). sc. Wally Bosco and Jan Darnley Smith. p. George H. Brown. d. Jan Darnley Smith. l.p. Gary Smith (Freddie); Jon Pertwee (Figworthy); Felix Felton (Sir Humphrey); Mark Colleano (Moriarty); Susan Payne (Mary); Gary Warren (Hubert); Julian Close (Ben); Earl Younger (Rollo Sadby); Brenda Cowling (Lady Pennyweight); Leslie Dwyer (Driver).

UNDER THE TABLE YOU MUST GO (Global Films, rel. 1969: music and variety film, filmed around London's clubs, pubs and discoteques. 52m. Eastmancolour. *Unknown role - On-screen Participant.*). sc. Arnold Louis Miller. p. Sheila Miller. p. & d. Arnold Louis Miller. l.p. Murray Kash (Narrator); Gordon Davis (Narrator); Liam Nolan (Narrator); Benny Green (On-screen Participant); Murray Kash (On-screen Participant); Jane Marlow (On-screen Participant); Yvonne Ash (On-screen Participant); Jimmy Hill (On-screen Participant); Dennis Compton (On-screen Participant); Reg Gutteridge (On-screen Participant); Len Harvey (On-screen Participant); Billy Walker (On-screen Participant); Richard Murdoch (On-screen Participant); Jon Pertwee (On-screen Participant); Barry Dawson (On-screen Participant); Pete Murray (On-screen Participant).

Participant); Playboy Bunnies (On-screen Participants); Fred Emney (On-screen Participant); Tommy Trinder (On-screen Participant); Monty Modlyn (On-screen Participant); Jonathan King (On-screen Participant); John Hales Time (On-screen Participant); Stuart Henry (On-screen Participant); Gay Edwardians (On-screen Participant).



Jon Pertwee in
"A Funny Thing Happened on the Way to the Forum"

THE HOUSE THAT DRIPPED BLOOD (Amicus Productions, rel. Oct 1970: horror film, 'Fourth Story: The Cloak'. 102m. Eastmancolor. *Paul Henderson.*) sc. Robert Bloch. p. Max J. Rosenberg and Milton Subotsky. d. Peter Duffell. l.p. John Bryans (A.J. Stoker); John Bennett (Inspector Holloway); John Malcolm (Police Sergeant Martin); Denholm Elliot (Charles Hillyer); Joanna Dunham (Alice Hillyer); Robert Lang (Dr. Andrews); Tom Adams (Richard/Dominick); Peter Cushing (Philip Grayson); Joss Ackland (Neville Rogers); Wolfe Morris (Waxworks Proprietor); Christopher Lee (John Reid); Chloe Franks (Jane Reid); Nyree Dawn Porter (Ann Norton); Jon Pertwee (Paul Henderson); Ingrid Pitt (Carla Lynde); Geoffrey Bayldon (Theo von Hartmann); Richard Coe (Contributor); Carleton Hobbs (Contributor); Bernard Hopkins (Contributor); Joanna Lumley (Contributor); Jonathan Lynn (Contributor); Hugh Manning (Contributor); Winifred Sabine (Contributor).

FASTER THAN FAIRIES (Mike Coles & Frank Prendergast, rel. 1971*: JPS Norton team motorcycle racing documentary. 29m. Colour. *Film presenter & commentary v/o.*) d. Mike Coles & Frank Prendergast. l.p. Jon Pertwee (Commentary).

I UNDERSTAND (Millbank Films for Ministry of Defence [Navy], rel. 1971*: comedy information film, about the Naval computerised pay structure. 11m. Colour. *Unknown role – credited.*) sc. David Evans. p. L. Gordon Begg. d. David Evans. l.p. Fenella Fielding (Commentator); Jon Pertwee (Contributor); Nicholas Parsons (Contributor); Graham Stark (Contributor).

FOUR AGAINST THE DESERT [a.k.a.: **MARCH OF THE DESERT & AFRICANA 2000**] (Prism Entertainment Corporation, rel. 1975: survival drama. 93m. Colour. *Unknown role – credited.*) d. Ivan Tors. l.p. Hal Frederick (Contributor); Karen Dor (Contributor); Ron Hayes (Contributor); Jon Pertwee (Contributor).

ONE OF OUR DINOSAURS IS MISSING (Walt Disney Productions, rel. Feb 1976: comedy set in the 1920s, about a group of English nannies and Chinese spies. 94m. Technicolor. *Colonel Mortimer.*) sc. Bill Walsh, based on the original novel by David Forrest. p. Bill Walsh. d. Robert Stevenson. l.p. Peter Ustinov (Hnup Wan); Helen Hayes (Hettie); Clive Revill (Quon); Derek Nimmo (Lord Edward Southmere); Joan Sims (Emily); Bernard Bresslaw (Fan Choy); Natasha Pyne (Susan); Roy Kinnear (Superintendent Grubbs); Joss Ackland (B. J. Spence); Deryck Guyler (Harris); Andrew Dove (Lord Castleberry); Max Harris (Truscott); Richard Pearson (Sir Geoffrey Wilkins); Jon Pertwee (Colonel Mortimer); Amanda Barrie (Mrs. B.J. Spence); John Laurie (Jock); Max Wall (Juggler); Hugh Burden (Haines); Arthur Howard (Thumley); Joan Hickson (Mrs. Gibbons); Wensley Pithey (Bromley); Anthony Sharp (Home Secretary); Frank Williams (Dr. Freemo); Michael Elwyn (Mr. Haycock); Percy Herbert (Mr. Gibbons); Angus Lennie (Hamish); Jane Lapotaire (Miss. Prescott); Peter Madden (Sanders); Kathleen Byron (Mrs. Mortimer, the Colonel's Wife); Aimée Delamain (Millicent); Lucy Griffiths (Amelia); Leonard Trolley (Inspector Eppers); Erik Chitty (Museum Guard); Molly Weir (Scots Nanny); John Bardon (Bookmaker); Leslie Dwyer (Taxi Driver); Edward Evans (Museum Guard); Robert Stevenson (Contributor).

VILLAINOUS WALLY AND THE GOLDENHAIR KID (rel. 1976*: 8mm home movie, recorded in Ibiza. 15m. Colour. *Contributor.*). sc. Walter Randall. d. Walter Randall. l.p. Walter Randall (Villainous Wally); Sean Pertwee (The Goldenhaired Kid); Jon Pertwee (Contributor).

ADVENTURES OF A PRIVATE EYE (Salon Productions, rel. Mar 1977: comedy sex film about a private detective. 96m. Gevacolour. *Judd Blake.*). sc. Michael Armstrong. p. Peter Long. p & d. Stanley Long. l.p. Christopher Neil (Bob West); Suzy Kendall (Laura Sutton); Harry H. Corbett (Sydney); Fred Emney (Sir Basil Lemmington); Liz Fraser (Violet); Irene Handl (Miss Friggin); Ian Lavender (Derek); Julian Orchard (Police Motorcyclist); Jon Pertwee (Judd Blake); Adrienne Posta (Lisa Moroni); Anna Quayle (Medea); William Rushton (Wilfred); Robin Stewart (Scott Radleigh); Diana Dors (Mrs. Horne); Jonathan Adams (Inspector Hogg); Richard Caldicott (Craddock); Veronica Doran (Maud Gubbidge); Hilary Pritchard (Sally); Angela Scoular (Jane Hogg); Nicholas Young (Legs Luigi); Linda Regan (Clarissa); Linda Cunningham (Zelda); Leon Greene (Rosco); Peter Moran (Willy); Ruth Kettlewell (Mrs. Grimpton); Peter Greene (Policeman); Michael Worseley (Bouncer); Theresa Wood (Millie); Alan Wilson (Mr. Purdy); Dave Carter (Desk Sergeant); Graham Ashley (Mr. Prentiss); Milton Reid (Bodyguard); Jon Robinson (Bodyguard); Nicola Austin (Wife in Bed); Maria (Miss. Walker); Peter Bex (Plumber); Ronald Markham (Vicar); David Browning (Stage Manager); Cy Town (Milkman); Hot Toddy (Chorus Girls); Shaw Taylor (Himself).

WOMBLING FREE (Ian Shand Productions/Rank Film Productions, rel. Mar 1978: children's fantasy, based on the television series. 96m. Eastmancolor. *Womble Voice.*). sc. Lionel Jeffries, based on the television series by Elisabeth Beresford. p. Ian Shand. d. Lionel Jeffries. l.p. David Tomlinson (Roland Frogmorton); Frances De La Tour (Julia Frogmorton); Bonnie Langford (Kim Frogmorton); Bernard Spear (Arnold Takahashi); Yasuko Nagazumi (Doris Takahashi); John Junkin (County Surveyor); Reg Lye (Assistant Surveyor); Jack Purvis (Great Uncle Bulgaria); Kenny Baker (Bungo); Marcus Powell (Orinoco); Sadie Corri (Mme. Cholet); Eileen Baker (Tobermory); John Lummiss (MacWomble); Brian Jones (Wellington); Albert Wilkinson (Tomski); Tony Friel (Womble); Lionel Jeffries (Womble voice); David Jason (Womble voice); Janet Brown (Womble voice); Jon Pertwee (Womble voice); John Graham (Womble voice).

No.1 OF THE SECRET SERVICE [a.k.a.: **NUMBER ONE OF THE SECRET SERVICE**] (Lindsay Shonteff Films Limited, rel. Apr 1978: comedy crime thriller. 93m. Technicolor. *Brother Walter Braithwaite.*). sc. Howard Craig. p. Elizabeth Gray. d. Lindsay Shonteff. l.p. Nicky Henson (Charles Bind); Richard Todd (Arthur Loveday); Aimi MacDonald (Anna Hudson); Geoffrey Keen (Rockwell); Dudley Sutton (KRASH Leader); Sue Lloyd (Sister Jane); Jon Pertwee (The Rev. Walter Braithwaite); Milton Reid (Eyepatch); Paula Williams, Chrissie Williams (Baker Twins); Fiona Curzon (Bar Girl); Jenny Till (Vampire Girl); Katya Wyeth (Miss Martin); Roberta Gibbs (Stormy Weather); Oliver MacGreevy (Simms); Elizabeth Tyrell (Manchester Lady); Allen Ambridge (Clean Shave Kid); Dave Carter (Finger Patch).

THE WATER BABIES [a.k.a.: **SLIP SLIDE ADVENTURES**] (Ariadne Films/Studio Miniatur Filmowych w Warszawie, rel. Apr 1979: fantasy children's film with animation. 92m. Colour. *Character v/o's.*). sc. Michael Robson, Lionel Jeffries, Denis Norden, based on the novel by Charles Kingsley. p. Peter Shaw. d. Lionel Jeffries. l.p. James Mason (Grimes); Billie Whitelaw (Mrs Doasyouwouldbedoneby); Bernard Cribbins (Masterman); Joan Greenwood (Lady Harriet); David Tomlinson (Sir John); Paul Luty (Sladd); Tommy Pender (Tom); Samantha Gates (Ellie); Jon Pertwee (Voice); Olive Gregg (Voice); Lance Percival (Voice); David Jason (Voice); Cass Allan (Voice); Liz Proud (Voice); Una Stubbs (Voice).

SILVER MEADOWS (Royal Society for the Protection of Birds, rel. 1979*: wildlife film. *Commentator.*). d. & ed. David Leighton. l.p. Jon Pertwee (Commentator).



1980s



BIRDS OF THE LAKE (Royal Society for the Protection of Birds, rel. 1980*: wildlife film. *Commentator*). I.p. Jon Pertwee (*Commentator*).

THE BOYS IN BLUE (Elstree Production Company/Rank Film Distributors/MAM Film Productions/Apollo Leisure Group, rel. Mar 1983: Cannon and Ball comedy film. 91m. Colour. *Coastguard*). sc. Val Guest, Sid Green, based on an original story by Sidney Gilliat. p. Greg Smith. d. Val Guest. I.p. Bobby Ball (*Police Constable Bobby Ball*); Tommy Cannon (*Sergeant Tommy Cannon*); Suzanne Danielle (*Kim*); Roy Kinnear (*Hector Lloyd*); Eric Sykes (*Chief Constable*); Jack Douglas (*Chief Superintendent*); Edward Judd (*Hilling*); Jon Pertwee (*Coastguard*); Arthur English (*Farmer*); Billy Burden (*Herdsman*); Nigel Lambert (*Estate Agent*); John D. Collins (*Customs Officer*); Eric Francis (*Fred the Postman*); Ken Barker (*Chief Superintendent's Driver*); Richard Borthwick (*Customs Officer*); Su Douglas (*Hilling's Secretary*); Laurence Harrington (*Police Radio Operator*); Richard Hunter (*High Street Policeman*); Peter Rutherford (*Heavy-set Man*); Rosemary Williams (*WPC Radio Operator*); Tommy Wright (*Fisherman*).

1990s



CARRY ON COLUMBUS (Comedy House/Island World Productions, rel. Sep 1992: comedy film about Christopher Columbus' voyage. 91m. Eastmancolor. *Duke of Costa Brava*). sc. Dave Freeman. p. John Goldstone. d. Gerald Thomas. I.p. Rik Mayall (*The Sultan*); Nigel Planer (*The Wazir*); Andrew Bailey (*Genghis*); Burt Kwouk (*Wang*); Philip Herbert (*Ginger*); Tony Slattery (*Baba the Messenger*); Jim Dale (*Christopher Columbus*); Peter Richardson (*Bart Columbus*); Martin Clunes (*Martin*); Sara Crowe (*Fatima*); Alexei Sayle (*Achmed*); David Boyce (*Customer with ear*); Sara Stockbridge (*Nina the Model*); Bernard Cribbins (*Morceda Mendoza*); James Faulkner (*Torquemada*); Dave Freeman (*Inquisitor 1*); Duncan Duff (*Inquisitor 2*); Jonathan Tafler (*Inquisitor 3*); James Pertwee (*Inquisitor 4*); Toby Dale (*Inquisitor 5*); Michael Hobbs (*Inquisitor 6*); Don MacLean (*Inquisitor with Ham Sandwiches*); Maureen Lipman (*Countess Esmerelda*); Su Douglas (*Countess Joanna*); Holly Aird (*Maria*); Jon Pertwee (*Duke of Costa Brava*); John Antrobus (*Manservant*); Rebecca Lacey (*Chiquita*); Leslie Phillips (*King Ferdinand*); June Whitfield (*Queen Isabella*); Lynda Baron (*Meg*); Allan Corduner (*Sam*); Nejdet Salih (*Faylid*); Mark Arden (*Mark*); Silvestre Tobias (*Abdullah*); Richard Wilson (*Don Juan Felipe*); Julian Clary (*Don Juan Diego*); Keith Allen (*Pepi the Portuguese Poisoner*); Danny Peacock (*Tonto the Torch*); Jack Douglas (*Marco the Cereal Killer*); Harold Berens (*Cecil the Torturer*); Don Henderson (*The Bosun*); Peter Gilmore (*Governor of the Canaries*); Marc Sinden (*Captain Perez*); Charles Fleischer (*Pontiac*); Chris Langham (*Hubba*); Larry Miller (*The Chief*); Reed Martin (*Poco Hontus*); Prudence Solomon (*Ha Ha*); Peter Gorden (The Shaman); Peter Grant (*Cardinal*).

CLOUD CUCKOO (Daniel Dare First Reels Production/Scottish Film Council, BBC Scotland & Scottish TV, rec. 15 Nov 1994. rel. Aug 1995*: recorded 16mm short film fantasy drama, for B.A. [Hons.] Film Design, Edinburgh College of Art, Edinburgh location shoot. *Grandfather*). sc. Dan Sellars. p. Lachlan MacKinnon. d. Dan Sellars. I.p. Jon Pertwee (*Grandfather*); Simon Pickering (*Adam*); Carrie Bishop (*Nurse*); Roddy Simpson (*Controller*).

DEVIOUS: EPISODE 5 (Oblivion DTV and SAD Films, rel. Oct 1996*: 'Doctor Who' fan science fiction film. *The Doctor*). sc. Ashley Nealfuller and David Clarke. p. & d. David Clarke. I.p. Tony Garner (*The Doctor*); Jon Pertwee (*The Doctor*); David Clarke (*Bradley Vincent*); Anthony Townsend (*Phillip Royale*); Stephen Cranford (*Clansman*); Ashley Nealfuller (*Imberhorne*); Arthur Harrod (*Villager*); Iain Edmond (*Nilan*).

*short film

From rags to riches

QUESTION How much would the house and yard belonging to TV's Steptoe And Son be worth today?

STEPTOE And Son, written by Ray Galton and Alan Simpson, and starring Wilfrid Brambell and Harry H. Corbett, began as a 1962 Comedy Playhouse episode called *The Offer* and quickly turned into a TV series which ran until 1974.

The comedy centred around the relationship between pretentious son Harold Steptoe, who has unfulfilled aspirations beyond his talents, and his grubby unsophisticated father, Albert Steptoe, who always seems to hold him back from his dreams.

The father and son lived throughout the series at the fictional address of 24 Oil Drum Lane, Shepherd's Bush, London, in a large dilapidated rag-and-bone yard with stable and house.

The fictional property, made all the more famous when the father and son decided to split their home in half, probably covered an area of around a quarter of an acre and had a large frontage with big gates leading into the yard.

If Albert Steptoe and his son were still around today and, having done very little to the property, decided to sell up and move, they would be in a good position.

Depending on which part of Shepherd's Bush they were located, the house, its yard and stable could be expected to fetch more than they ever made on all the junk they collected — between £550,000 and £750,000.

Ian Dickson, Winkworth Estate Agents, Shepherd's Bush, London.

QUESTION My father (ex-RAF Air Sea Rescue) always woke us children up with: 'Do you want to buy a battleship? What might have inspired him to say this? TO BE woken with the question 'Do you want buy a battleship?' has been doing the rounds of British military establishments since at

ANSWERS TO CORRESPONDENTS

battleship?', this being reciprocated a few hours later with 'How much?', followed by things such as 'What colour?', 'How big?', 'Where is she?', over nights, weeks and even months of waking each other.

Other explanations include the possibility that it came from Canada in the early days of World War I as the English and French-speaking communities were split over whether to buy a battleship as a gift to Britain.

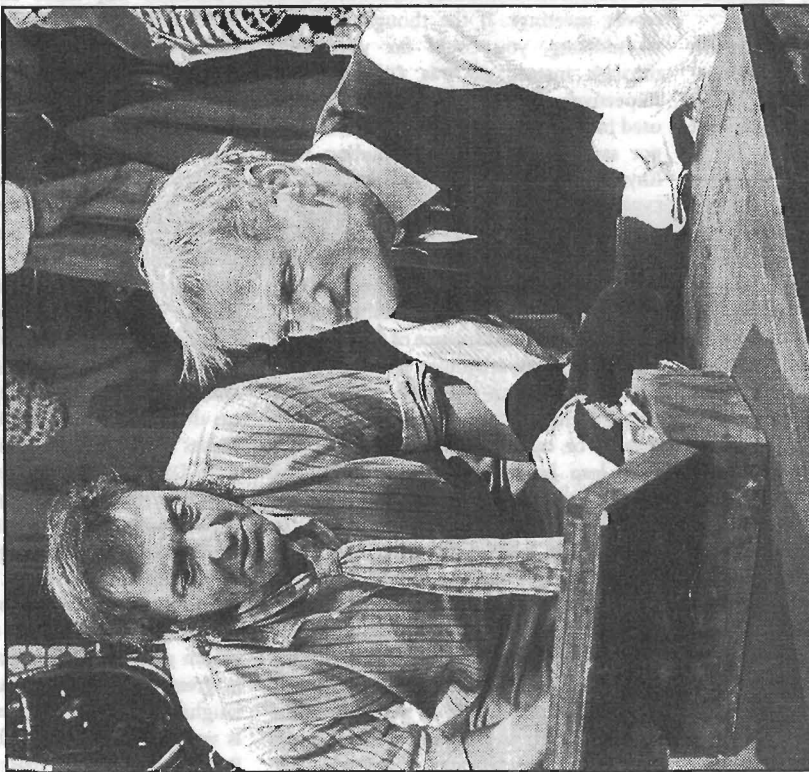
There is also speculation that the inspiration came from Scottish confidence trickster Arthur Ferguson, who, in the 1920s, became famous for selling not just battleships, but things such as Nelson's Column, Buckingham Palace and Big Ben to gullible American tourists.

Mark J. Ford, Inverness.

Dirk Maggs is responsible for putting together some of the best comedic radio these days.

The Goon Show recreation was a marvellous undertaking, and I enquired if something might be done to mark 50 years of *The Navy Lark*. Cast members and archive material might be woven into a programme which reflected on those halcyon days now viewed from the comfort of Whitehall or a retirement home for old salts. Dirk Maggs gave the undertaking a great deal of thought and his reply can be seen opposite.

How would you like to see the big 50 celebrated? Post your ideas in.



Totting up: Harold and Albert's place would make a tidy profit today

things you could sign for, such as 'Can you sign these divorce papers?', 'If you want to go first class you'll have to sign here', plus a host of less savoury options.

One of the most common expressions was 'Do you want to buy a battleship?', which also had a certain relevancy. From the Navy, the expression spread through most of the services as a wake-up call.

In many parts of the military it was used as the start of a long-running thread, with one person waking up another with 'Do you want buy a

least World War II. Use of the expression was common in the Royal Navy, where a sailor going off duty would wake another sailor who was to begin his duty.

In many cases, a sailor would be woken and asked to sign a form stating that he had been woken at a certain time. This enabled the waking party to evade any trouble if the person being woken ended up going back to sleep.

With this being done on a regular basis, it wasn't long before the wake-up calls became a collection of

◀ struggle to present an ethnic minorities chat show on cable television?

Even the so-called hit shows have such embarrassingly flabby bits that the argument of humour being a deeply personal business is no defence at all. In a recent episode of the apparently popular *Motion Show* in the early-evening slot, Arthur Smith and Bernard Ingham, void of anything interesting to say, turned into painfully unfunny parodies of their already stereotyped selves, all archness and bluster. Only a Radio 4 audience, loyal to a fault and half in love with the station's spectacular lapses, would put up with it – and go back for more. Even the long-lived *Weekending* became wince-worthy once the beginning and middle were weak as well, and had to be put out of its misery as unceremoniously as *The Clitheroe Kid* a generation earlier.

"If it fails," says Johnny Vegas, "then it's my failure, not the failure of a committee. And if it succeeds, same thing. The really wonderful, liberating thing about radio is that you get the money to go away and do it, and away you go, without 30 people telling you how it should be done, and all of them saying different things. As long as you don't walk in and treat it like poor man's TV. Because it's not, and it can do things the telly can't go near."

We'll be able to judge for ourselves in Vegas's latest work *Night Class*, broadcasting in the 6.30 slot from August 27, in which he plays a failed Butlins Redcoat who returns to his home town. He is forced to make a living teaching pottery to a group of sad and hopeless night-class students.

But listen to a new series called *Giles Wemmbley Hogg Goes Forth*, and Vegas's point is equally well illustrated. The character of the title is an earnest young traveller, at large in a range of difficult destinations. Hear it with half an ear and you might have stumbled on a patronising Beeb toff, disqualified from making any useful observations about his surroundings through his inexplicable self-satisfaction. But stay with it and it becomes a rather subtle lampoon on that very school of travelling. It might catch on, run for ten years and become a classic, or it might vanish quietly after a plucky little run. But there it is, having a go, and doing that essential radio comedy thing of creating a world through the interplay of a few voices and the listener's imagination.

"Radio comedy is all about the script and the direct relationship with the audience," says Graham Frost, producer of the Manchester-based *In Crowd*. "I think we have entered a period where

people are rejecting the idea of presentation over content."

Of spin, in other words? "Yes, you could say that. Television is so much about how the thing is looking and what technology has been used to get it that way. Writing for radio is a really specialised skill, and sometimes it seems closer to poetry than anything else. It's to do with the fine control you can have, like writing with a scalpel. As television fragments and the whole broadcasting industry wonders what direction it should be taking, radio is very well equipped for spotting the gaps and moving in quickly."

Frost's show is the first peak-time radio sketch show broadcast from the North since *The Grumbleweeds* ten years ago. He recently held an open seminar for people interested in writing for the medium, and says some of the most promising contribu-

'Writing for radio is a specialised

tions came from people with no experience of it. This practise of bringing strangers into the process is not new. For example, in the good days of *Weekending*, anyone could turn up at Broadcasting House on a Wednesday lunchtime and pitch their sketch ideas at the programme's generally

skill, and sometimes it seems closer

rowdy meetings. If the thought was too intimidating, you could fax your ideas through instead. It was £12 and £25 respectively for a joke or a sketch that got used in the show. That is how David Baddiel got started. Other stars, including Griff Rhys Jones, Harry Hill, Tracy Ullman, David

to poetry than anything else'

Jason and Armando Iannucci, were discovered during their "apprenticeship" there.

However, the main source of fresh talent to fill the voracious schedules, with three half-hour slots on most weekdays, is the unforgiving arena of stand-up comedy. "But we have to be careful," says Caroline Raphael. "The leap between a spot at the Gilded Balloon and a six-part series is immense."

"When they are doing stand-up, the comics can talk about They or Them when they are referring to old people, or their parents, but when they come here we have to remind them that these are the very people who might be making up a substantial part of the audience. Another thing we have to get right is the way in which the talents are best used, once they have become recognised. Take Linda Smith. The audiences just adored her on *The News Quiz*, and now she does *Minute and Clue* as well. Then we have to ask ourselves if we should be

giving her her own vehicle, and what form that vehicle should take."

For Graeme Garden, an elder of radio comedy and veteran of the influential *I'm Sorry I'll Read That Again*, the medium went into the doldrums when it tried to do adaptations from television – *Dad's Army*, for example; "wrong way round". But has it become cool again now? If anyone can claim to have a historical overview it is he. "Definitely, and here's the proof. I was doing a spoof chat show with Griff Rhys Jones called *Do Go On*. We wanted someone to play an aristocrat, so we said, let's try for Michael Gambon. We thought we'd never get him, but it was worth a try. So we rang his agent, and he got straight back to us and said Michael would be delighted to do it, and for no money."

Which remains the standard fee, if you believe the comics' ritual moans. One the most successful of the new generation, Boothby Graffoe, whose current Edinburgh play *God and Adam* goes out in radio form next spring, insists the enduring success of the form is all about driving. "After the Six o'Clock News or *The World Tonight*, the comedy. I always listened to it on the way to gigs or coming back afterwards. *The Million Pound Radio Show* with Paul Merton, or *The Burkiss Way*. At garages I would buy more tapes, *Goons*, *Dad's*

Army, *Steptoe*. With *Steptoe* I was going to Leicester from London, but got carried away to Birmingham on a contraflow."

The best index of radio comedy's renaissance is surely the soaring popularity of *Dead Ringers*, with its absurd, often surreal propositions around the staid and anchoring

voices of this homeliest of channels: Charlotte Green as a pouting sex goddess; Brian Perkins as the local hard man seeing off the threat of television trash item Anne Robinson. Far from offending its subjects, it is causing envy at Broadcasting House among people not being impersonated on the show, rather as *Desert Island Discs* causes envy among uninvited celebrities.

To David Tyler, producer of the Jeremy Hardy shows, watching programmes such as *Dead Ringers* being recorded, and seeing Jan Ravens conduct dialogues with herself in rapidly altered voices, is one of "the great fun secrets of London". *Dead Ringers*, remember, is laughing at the organisation which gives it life. The listeners think this is great. But it means that they are also laughing at the station to which their radio is very likely welded. With that unrivalled British capacity for practising pride and self-disparagement all in one move, they are almost mocking their own taste, and it makes them a cooler audience than they ever suspected. ●

◀ virtuoso half-hour of self-mockery, with the silver being taken by *The Sunday Format*, its similarly irreverent take on weekend newspaper supplements. This year *I'm Sorry I Haven't a Clue* won the gold, *Think the Unthinkable* – about a group of over-exuberant management consultants – silver, and *The Sunday Format* bronze. Moreover, writer-performers such as Michael Pennington, whose creation Johnny Vegas – one of the hippest names in comedy at the moment – has enjoyed great success on television, remain drawn to radio because, in his words, it lets the performers breathe instead of brutalising them and their ideas into something they are not.

In other words, radio is no longer seen so much as a passage to the greater exposure and financial reward of television – multiply the budgets, fees and potential audiences by about ten – as a desirable destination in its own right.

There are at least four reasons for this change in status. First, the enormous cultural shift forced on to the BBC during the past five years means the controllers have had to be far more canny about where they

site their wares. Caroline Raphael, with the corporation since 1984 and now commissioning editor of drama and light entertainment, concedes that “we had taken our eye off the audiences. The reason we have an 11.30am comedy slot is that after *Today*, *Book of the Week*, a tough feature, *Woman's Hour*, you must offer the audience a real treat if you want to hang on to them”.

She also floats the possibility that because the new generation of young middle-aged listeners grew up on a tradition of stand-up comedy, they have expectations; they work, they have families and mortgages, they worry; they look to a particular kind of comedy as a panacea.

Second, as Johnny Vegas suggests, there is an increasing sense that television traduces the spirit of the act. This is how he describes it: “You can sit in a meeting, and they will say, ‘We’ve got these ideas for you,’ and you say, ‘But they’re dreadful,’ and they say, ‘We’ll make you famous.’”

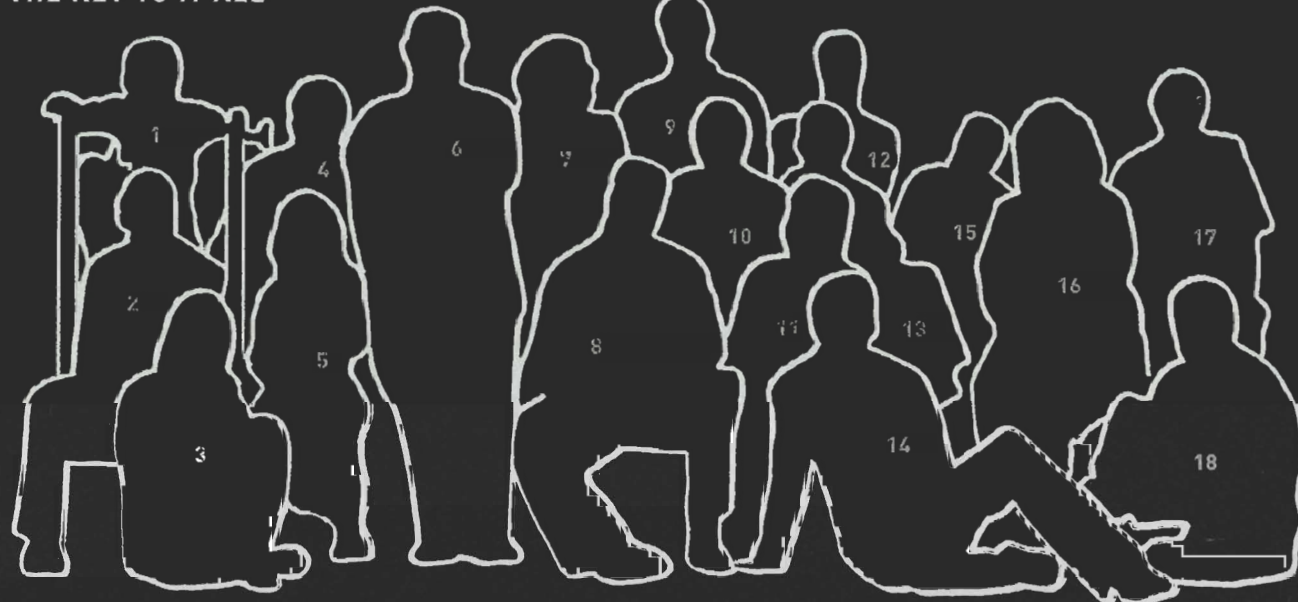
Third, the Indestructibles, in particular *The News Quiz*, *I'm Sorry I Haven't a Clue* and *Just a Minute*, are being carefully supplied with new blood. John Pidgeon, editor of radio light entertainment at the BBC, notes

that between them the three shows have just notched up a total of 90 years. “None of them is there as a matter of right,” he says, “but because they are all really good. It wasn't nostalgia that won *Clue* a gold. Ross Noble [a young stand-up] has been incorporated into *Minute*, and Bill Bailey has guested on *Clue*, both with great success. It's a tribute to the producers that they are keeping these long-runners fresh.”

Fourth, a considerable number of would-be television writers whose projects with digital networks have collapsed, refocused their attention to radio, so the medium is now as competitive as it has ever been. Mario Stylianides and Adam Bromley, respectively producers of *Dead Ringers* and *The Now Show*, and both in their late twenties, reckon that radio is now the only place for aspiring writers precisely because the lower budgets – £10,000 compared with £100,000 for a roughly comparable television show – make it possible to take risks.

And just as points mean prizes, as Humphrey Lyttelton never tires of saying on *Clue*, so risks mean failures. Who, for example, remembers a 1998 sitcom called *Emerald Green*, about a young woman's ▶

THE KEY TO IT ALL



1 Adam Bromley, producer, *The Now Show*, and Sony Award silver winner *Think the Unthinkable*, with Marcus Brigstocke.
2 Jon Holmes, writer, *Dead Ringers*.
3 Jane Berthoud, producer, *At Home with the Snails*, *World of Pub*.
4 John Pidgeon, editor, radio light entertainment.
5 Caroline Raphael,

commissioning editor, drama and entertainment.
6 Johnny Vegas, stand-up, star of Paul Whitehouse's *Happiness*, comic face of ITV Digital, has co-written and stars in the new Radio 4 show *Night Class*.
7 Ross Noble, stand-up, regular on *Just a Minute*.
8 Marcus Brigstocke, writer-performer *The Now Show*. He has just started his own

series, *Giles Wemmbley Hagg Goes Forth*.
9 Boothby Graffoe, surreal stand-up with his own series, regular on *Loose Ends*.
10 Graeme Garden, Radio 4 veteran. *I'm Sorry I Haven't a Clue* regular, also writes and helps to develop new talent.
11 Sally Avens, drama producer who brings new comedy artists to radio.

12 Robin Ince, writer-performer of Manchester-based sketch show *The In Crowd*.
13 David Tyler, independent producer, Pozzitive Productions, responsible for *Jeremy Hardy*.
14 Mario Stylianides, producer *Dead Ringers*, *Robin and Wendy's Wet Weekends*.
15 Jeremy Hardy, Radio 4 stalwart, appears on

The News Quiz, *Just a Minute*, *I'm Sorry I Haven't a Clue*, and has his own show, *Jeremy Hardy Speaks to the Nation*.
16 Dawn Ellis, producer, *A Certain Age*, *The Sunday Format*, *People Like Us*.
17 Graham Frost, freelance producer, *The In Crowd*, *Whole 'nother Story*.
18 Karl Minns, writer-performer. Half of *Nimmo Twins*.



fathers of the genre – Arthur Askey, Dickie Murdoch, Henry Hall, Archie Andrews, the Navy Lark crowd, the Goons. All about as cool as your grandfather's cardigan.

But then, when you cast your eye down the day's broadcasting schedule in *Radio Times*, you come to the other side of the

story; a litany of weird, largely untried shows by a range of writers and performers whose common features are youth and obscurity. Nothing in Radio 4's always eccentric blend of the safe and the suicidal better illustrates The Listenership's readiness to be surprised than its present comedy

programming. For an alleged dinosaur, the channel has remarkably deft footwork.

Two years ago the top Sony radio awards went to independents, although the BBC's venerable *News Quiz* did receive a nomination. However, last year the gold award was won by *Dead Ringers*, the corporation's ►

■ FEATURE

AN EVERYDAY STORY OF FUNNY FOLK

Far from being television's poor relation, radio comedy is having the last (and first) laugh, Alan Franks discovers



Portrait by
Mitch Jenkins

IT IS ODD TO THINK OF RADIO COMEDY being talked of as cool, yet that is precisely what is happening. It is odd because when you walk the corridors of radio comedy in the BBC's Broadcasting House, you run straight into old legends, some of whom are still going out in prime slots; strike

them from the schedules and you would see Middle England turn ugly as never before. Up on the walls are the rolls of award-winning shows, and in cases such as *I'm Sorry I Haven't a Clue*, they have been around for longer than their junior listeners. A few steps on are the long-dead

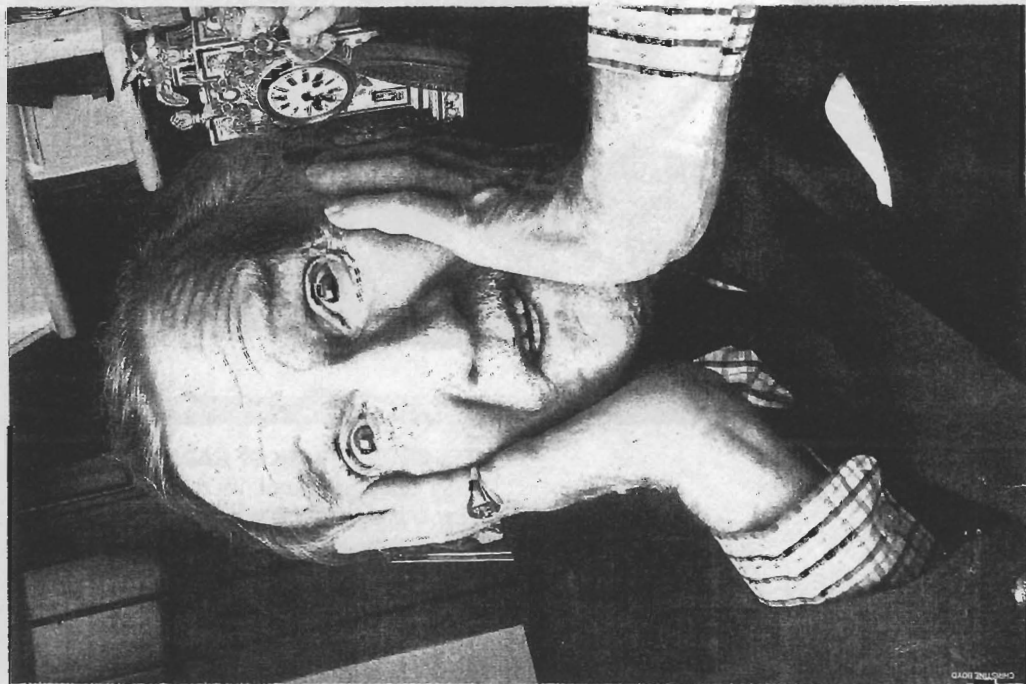
ghostly." He hands over the letter, which begins: *Dear Leslie, My wife Jackie has a painting for you.*

"And he wants my autograph for Jackie to take her mind off her problem," cries Phillips, signing a photograph with a flourish, sliding it in an envelope and adding it to his pile of replies.

Suddenly, he acquiesces in my direction and looks intently across the dimly lit, fiercely heated room.

"Come on, come on, come on," he suddenly murmurs, "I love you dearly, my darling. Come to me now." What? Mr Phillips, really? This is a bit strong on first acquaintance, and I am about to renege severely with him when I realise that he is talking to a cat, A Burmese cat, snaking around the foot of my chair.

"Aren't you a gorgeous creature? You



Colin Blythe

I suppose I'm just a bit mad'

Leslie Phillips tells Jan Moir how he has survived 60 years as an actor

During the Blitz, Phillips worked as a fireboy after his evening theatre shifts. 'We'd been through a war. After that, all those directors who were terrible bullies never frightened me'

being paid residuals rather than just a single fee - which means they are paid for repeat showings - this invisible role has given him an unexpected financial cushion for his later years.

"So I have already made a substantial amount from the two Poters," he says. "If this had happened with all my films, I would be worth a lot, oh yes. The *Doctors* and the *Carry Ons* went around the world, but I got no money for them. I used to get quite angry. I tried to stir it up and get us a better deal. But I am wealthy in other ways. I have had a wonderful life."

He was born in 1924 in a poor area of north London, where his father worked at

are grateful," he purrs. Discontentedly, he says this at regular intervals, and in the hot gloom, I'm never quite sure if he is talking to me or the cat. "Mmm. Chik, chikky. You magic darling."

Leslie Phillips is an amazing man, not just because he has been an actor for 60 years or so and is still in regular work today. He was in *Lara Croft: Tomb Raider* with Angelina Jolie, he pops up in *Casualty* and *Monarch of the Glen*, and he was terrific in a one-man play called *On The Whole It's Been Jolly Good*, which was a hit in Edinburgh and London two years ago. He also plays a talking hat in both Harry Potter films, and as the actors involved are

after his evening theatre shifts and remembers "scooting off" to stand on the Charing Cross rooftops, searching for blitz, "I remember everything about the Blitz, it was incredible," he says. "I remember the warmth and the love that people had for each other. Amazing. You got on to a bus and everyone was talking to each other, making everyone else laugh, sticking together. People were wonderful to each other."

And despite the Army career that came later, when he joined up in 1942 - and within a year became an officer in the Durham Light Infantry - the danger of his Blitz work is what lingers in his mind.

Unlike many of today's anguished stars, Leslie found his acting career a bit of a doddle. "Oh, darling, I was always able to cope with it because I was never afraid, and being unafraid sets you free. We had been through a war. I was in charge of men when I was 19. So all those directors who were terrible bullies never bothered me. Now, come on, I need a drink."

Off we go in search of some lemonade, through the house and its calamitous contents, which are piled high on every avail-



With Shirley Eaton in *Carry on Constable*: "I got no money from them"

able surface. There are odd bits of statuary, bits of negatives, a piece of ancient petrified wood from an Australian forest, a heap of crystals. "I don't believe in their healing properties, I believe in their beauty" - a selection of jelly moulds, slabs of marble, fringed lampshades, Christmas decorations, silverware and a rather splendid kitchen sink. I have lost sight of my handbag among the drifting tide of

His kitchen is built largely from the contents of a butcher's shop: that he bought in its entirety in the Eighties, before it was demolished. A handsome mirror, engraved with the words Welsh Mutton, dominates the far wall, while a draper's counter, bought from a "shop up North", runs along another. It is more like a furniture shop than a house, so it is no surprise to learn that Phillips is also an entrepreneur and has a furniture business in Wales with his brother.

"It's more of a hobby," he says, and buying and restoring items does seem to be a passion. When he was making pots of dough in the Seventies, he bought sensibly: as well as this London home, he purchased a country house in Buckinghamshire, plus a plot of land and a *fincia* in Ibiza. The day after we meet, he is flying out to pay his builders for the next stage in his seven-year project to restore the buildings and the land. Dry stone walls and a lower have been built using local stone and the land has been planted with grapevines, jacaranda and fruit and nut trees.

"I have gone crazy!" he cries. "But I have loved doing it. I can't wait for the moment when I lie on my bed in the new tower and look out of the window, right down the valley to the sea. It will be lovely, but God knows when it will be finished. Probably in time for me to pop off and then one of my kids will get it. Ooo, you are a gorgeous little thing."

He has two sons and two daughters from his 1948 marriage to actress Penelope Bartley, which broke up after 17 years, partly because of his affair with Joan Mortimer's stepdaughter, Caroline. He married his second wife, actress Angela Scoular, who is 22 years younger than him, in 1982. "She is terribly kind and thoughtful," he says.

Back in the dim living room, Phillips admits that work on his autobiography has halted because he can't get the shoeboxes full of his manuscripts into any sort of order. This is no surprise; despite his handbox-smart appearance, a certain kind of mad chaos seems to bubble under the Phillips surface. He scrambles along a table to find the script of his current work, an animated video called *Ghosts of Albion* which will be shown on the internet at Easter. "I play a ghost called Lancelot and... oh no, my last pair of glasses!" he shrieks, as one of his lenses pops out and disappears into the depths of the dark carpet. He gets out a torch and we both get down on our hands and knees to search. Then he knocks over his drink, which forms all over the floor.

"Oh, no, I was in control just a minute ago," he wails. "Oh God. Where did it go? Don't worry, darling. Isn't it maddening when you can't see?"

He gets back to his feet and, with some of the alacrity with which he once skipped around the London rooftops searching for fires, he rushes off to find his wife.

"Darling," he cries. "I'm in trouble with my glasses!"



1960: with James Robertson Justice in *Doctor in Love*

When I became an actor, you had to learn to speak proper. I was absolutely cockney, so they knocked that out of me'

Even after 60 years in the business, actor Leslie Phillips is in demand and as busy as ever. How does someone so chaotic manage it, asks Jan Moir

'Hel-low. Aren't you a gorgeous creature?'

Leslie Phillips lives in a fine Victorian house in north London. "Hello, darling," he says, when he opens the door. On this winter evening, he looks very smart in his checked shirt, twill trousers and polished shoes, with his shipshape moustache and tidy hair. You would suspect that he is the kind of man to brush his hair and put on a tie to receive guests, and here is the freshly pressed evidence. "Now, what do you need to know?" he wonders, as we trot through the hall and into a room crammed with bric-à-brac and furniture. Surveying the antiques, photographs and serrated ranks of sofas and chairs, finding out where to sit seems to be the logical first query.

"Och, wherever you like, darling," he says, his caramel voice still oozing with that familiar edge of rascally pleasure as if he has just been teased by a really rather smashing girl. Phillips is, of course, famed for his portrayals of assorted cads and bounders on television and in films, although the reality is that he played fewer of them than you think. Yes, he did replace Dirk Bogarde in the long-running *Doctor* series, but he was in only three *Carry On* films. Nevertheless, the resonance of his various moustache-twirling Lotharios - "Hel-low!" - lives on today. He has played many serious roles and is not crazy about this cartoonish legacy, but he is an intelligent, practical man and he says: "It has given me an audience that is quite staggering. When I go on the Tube today, everyone still says nice things, and when I go on tour, they just fill up the theatres." And he was recently named Greatest Living Englishman in a magazine poll.

"Oh, crumbs. That's just one of those curty things that happens in life, isn't it?" he shrugs, although you can tell he is pleased to be held in such affection by the British public.

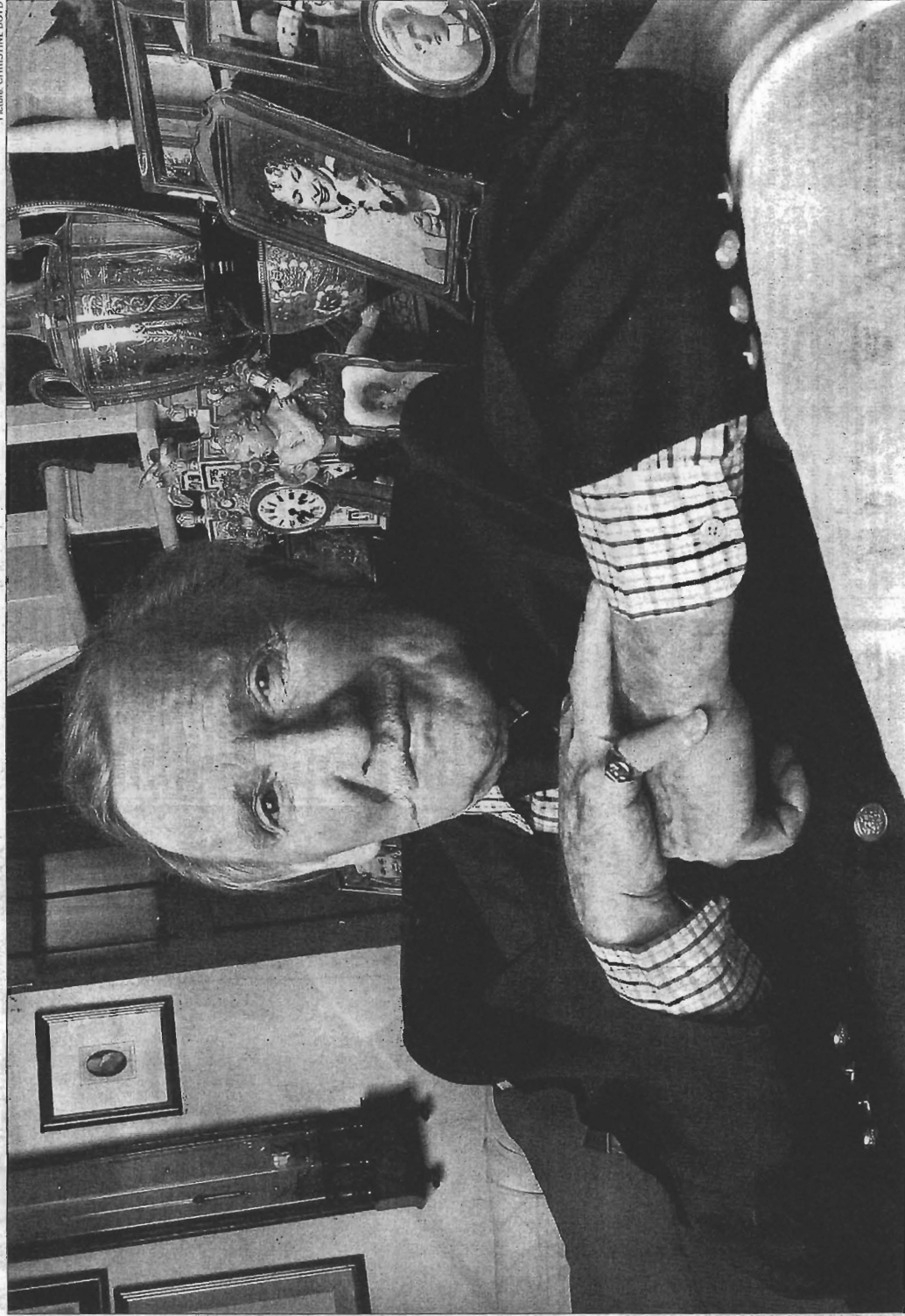
Indeed, we interrupt him this evening as he works his way through a pile of fan mail, rather staggily spread out on the floor in front of his armchair. Why do these people write to him?

"Oh, they make any excuse, really," he says, waving a letter around. "This woman has four children and they are all named after films of mine."

That's taking it a bit far, isn't it? "No, I said they are all fans of mine," he corrects. "The whole family likes me. And here is another one. This woman has got a very bad back, which sounds rather ghastly." He hands over the letter, which

continues: *Thank Leslie, Mrs. Mole, Jackie has a*

PICTURE: CHRISTINE BOYD



After that, all those directors who were terrible huffies never frightened me'

Review Arts

The master of suave

Leslie Phillips may be forever associated with cravats and sports cars, but he left all that behind a long time ago. Now aged 75, he tells **Veronica Lee** why he is about to appear in the unlikely setting of the Edinburgh Fringe

AFTER 20 minutes I give up waiting for Leslie Phillips to finish making the coffee before the interview proper begins. Just in idle chit-chat, he can cover fatherhood, the nature of celebrity and modern acting — and find time to describe his new play. Everything, in fact, but make the coffee, so I decide to sit back, turn on the tape and enjoy a masterclass in holding an audience.

Now aged 75, the master of suave — I just knew he'd be wearing suede shoes — has decided to do his first one-man show, and at the Edinburgh Fringe to boot. Isn't that more associated with spotty youngsters, sleeping on a friend's floor and surviving on muesli? Phillips graciously fails to remind me that he was helping to win a war (in the Durham Light Infantry) when he was that age, and says, "Ye-e-s, I suppose so. But I have always liked a change of direction."

The attraction was Peter Tinniswood's new play, *On the Whole It's Been Jolly Good*. "The older I get, the more I look at scripts and think, 'Where is the writing?' This is a lovely script, so rich. Every time we have to cut a line, it's like throwing away gold." His character, Sir Plympton Makepeace, is an MP unceremoniously dump-

ed after 60 years in Parliament, who looks back at his resolutely uneventful backbench career.

"He thinks he's reached the pinnacle, because he's achieved nothing. All these people come into office, they move the world, and ruin everything. But the beauty of the writing is that neither the director [Chrys Salt] nor I know what political colour he is. There's this wonderful vagueness about him, although he's clearer about his 'dalliances'."

Ah, dalliances. The question is on my lips, but Phillips moves swiftly on. I guess it must be boring to be forever asked if he was like his skirting-chasing characters. And, in truth, I'm just dying for him to fix me with that sideways grin and say a smarmy "Well, hel-lo", even though no one can name even one of his 100-plus films (including three *Dockors* and three *Carry Ons*) in which Phillips actually uttered those syllables. We just have a collective national memory of him doing so.

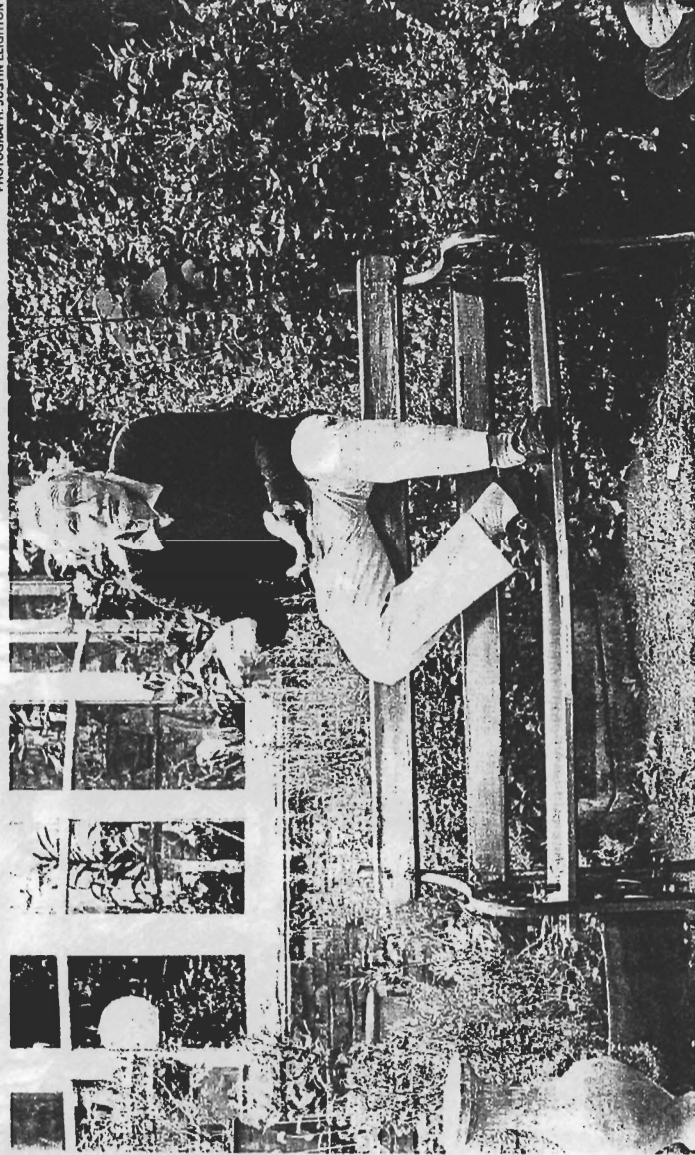
He does address me a couple of times as "darling", in that way that actors so disarmingly disguise the fact that they have forgotten your name. But I was won over the minute I met him; the trademark moustache may now be grey, but Phillips retains a little, if no longer louché, sexi-

ness. On reading his cuttings, though, it's noticeable that male interviewers have given Phillips a rougher ride, perhaps because he's not the outrageous old roué of their dreams and finds the whole image rather tedious.

Phillips's caddish on-screen persona overlapped into his private life — an acrimonious divorce from his first wife, mother of his four children — although he demurs. "A lot of people think I was a tearaway, but I only had one at a time, you know." And the shy smile appears. "I'm a heterosexual, but funny enough I can play homosexual roles very well." Oh yes, as fans of the long-running radio comedy *The New Lark* will know.

But did the playboy image — in films such as *Dodger* in *Love or Not Now*, *Dorling* — dog his career?

"Success dogs your career. I've fought the image, but not resented it. And you know, the worst thing for an actor is not to work, but for me it was that I never stopped, and the roles kept reinforcing the image. But the bank manager had to be kept happy." He never stopped playing silly asses, he means. "There has to be one, doesn't there? The image wasn't set in my mind, but it was in others. So much of it was s--- that I used to say, 'Nobody ever gets a knighthood from this.'"



PHOTOGRAPH: JUSTIN LEIGHTON

Leslie Phillips Has his screen persona as a playboy dogged his career? Success dogs your career. But I haven't resented the image

I am a heterosexual, but funny enough I can play homosexuals very well

Hollywood was no place to raise his young family, nary people, yes. But if all they ever see of me is the films rerun on telly then... because it presented the same shape for Falstaff — "The trouble is I've got very beautiful legs," he confides with a laugh — but he gave a more longer for him and instructed his agent to turn down light roles. Two lean years followed. "I thought I wasn't allowed to make it. But eventually the good parts came in."

Twenty-five years ago, still a young-looking 50, Phillips decided that comedy was no longer for him and instructed his agent to turn down light roles. Two lean years followed. "I thought I wasn't allowed to make it. But eventually the good parts came in."

And how — Tennessee Williams, Chekhov in the West End, Concorde at Chichester, critically applauded roles in films such as *Somerset*, *Out of Africa* and *Empire of the Sun*, and, recently, an acclaimed Falstaff at the Royal Shakespeare Company. But still people express surprise that Phillips can actually act —

"Not in the business, but ordinary people, yes. But if all they ever see of me is the films rerun on telly then... because it presented the same shape for Falstaff — "The trouble is I've got very beautiful legs," he confides with a laugh — but he gave a more longer for him and instructed his agent to turn down light roles. Two lean years followed. "I thought I wasn't allowed to make it. But eventually the good parts came in."

Lear is still a burning ambition. I ask if he would draw from his own experience of fatherhood, but Phillips seems surprised by the question. "The writing gives you everything. I mean, you don't go round looking for pain in life, do you? No, I'll rely on the words."

On the Whole It's Been Jolly Good is at The Pheasant, Edinburgh, from Wednesday

CV Leslie Phillips

Midsomer Murders
ITV1, 8.30pm

Age 78

Acting debut At the age of five in *Peter Pan*

Big break After starring in a number of *Carry On* films Phillips replaced Dirk Bogarde in the long running *Doctor* series

On air Appeared with Jon Pertwee in the hit radio show

The Navy Lark

Late starter At the age of 75 he starred in his first one-man show, entitled *On the Whole Life's Been Jolly Good*



January 11 - 17, 2003 **Play** 5

IN the post....

Our archivist Lynne Porter has found her efforts and toils rewarded with an article in *Yours* magazine.

Not a week will go by without a message or note coming from Lynne to us here at NLAS telling of hopeful avenues of enquiry or projects she has under way. It is the opinion of everyone in the wardroom that the Post Office ought to recognise her as one of their most loyal customers! No eMail for Lynne - good old ink and paper with a stamp or two in the corner is her preferred method of communicating - and it works!

Thanks to Lynne's endeavours she has made a terrific contribution to this issue.

Leslie Phillips

18th

Nov 06

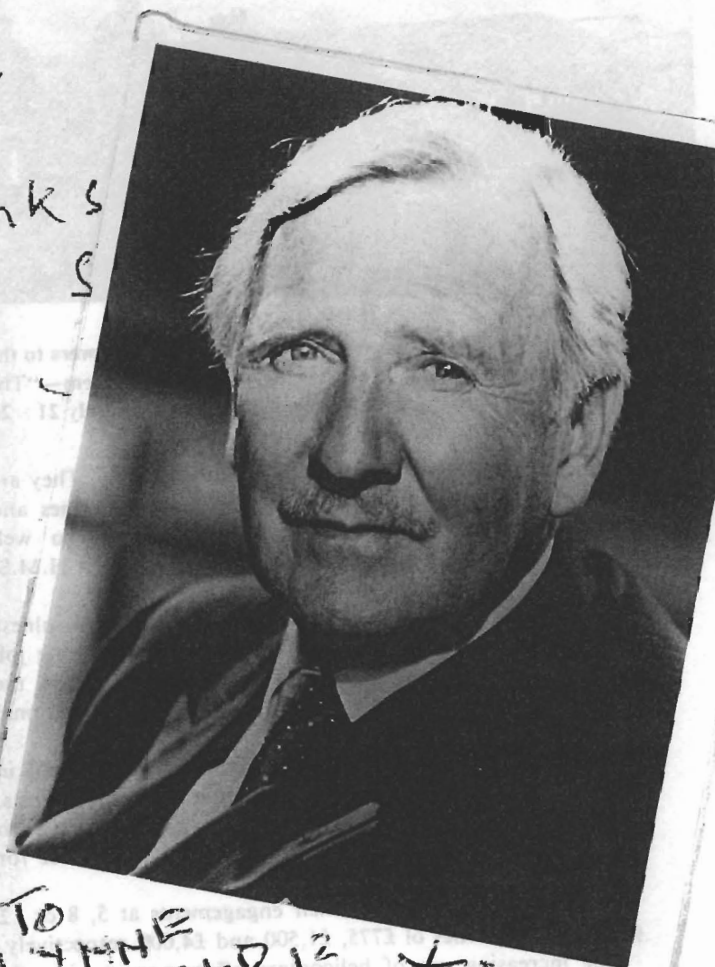
Dear Lynne

Have not

a clue what happened
to the NAV LARK
— wish
she'd

I did.

Thanks
you
letter



A woman of many letters!

As a member of the Navy Lark Appreciation Society, Lynne Porter from Southport has had letters from Ronnie Barker and Leslie Phillips.

But her flourishing correspondence doesn't stop there - Bob Monkhouse wrote, 'Lotsa luck, love and laughter to lovely Lynne'; Bruce Forsyth, 'I am so pleased that you have enjoyed my shows over the years. It means so much to me to hear from people like yourself'; the late Spike Milligan, 'I am delighted to send you the signed photograph you wanted. I did appreciate your writing to me'; Eric Sykes, 'It is always a pleasure for me to receive letters such as yours'.

'I have so many wonderful photographs', writes Lynne. 'Far too many to mention them all!'

● The Navy Lark Appreciation Society, The Lodge, Warrenfield, Bengo, Herts SG14 3ES



ABOVE: Lynne Porter

TO
LYNNE
LIKE OLD
TIMES
LOVE X
Leslie
Family

RADIO TIMES Oct 1961

Fly as a Helicopter Pilot in the ROYAL NAVY



Britain's New Navy is producing some formidable answers to the problems of anti-submarine warfare. Here is one of them—"The Wasp" a light helicopter operating from a platform only 21 x 26 ft. on a frigate steaming at high speed.

Helicopters play a leading part in the Navy of today. They are employed in hunting and attacking enemy submarines and for landing Royal Marine Commando Units—so well demonstrated by the success of the commando carrier H.M.S. Bulwark.

Whatever the task may be it requires skill, resourcefulness and nerve to be a helicopter pilot. It is an interesting job of a refreshingly individual kind for those who have the right qualities of character and the necessary educational qualifications.

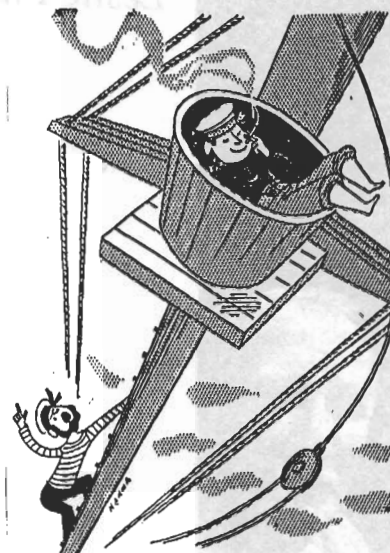
You must have passed G.C.E. 'O' level (or equivalent) in English Language, Mathematics and 3 other approved subjects.

There are basically two engagements, pensionable service to age 38 for those between 17 and 22, or 12 years service for men between 22 and 26.

All officers may terminate their engagements at 5, 8 or 12 years with gratuities of £775, £1,500 and £4,000 respectively.

The increasing use of helicopters offers opportunities to trained pilots in civil life afterwards.

For further details apply to: Captain G. C. Mitchell, Royal Navy, Officer Entry Section, Dept. RT/31 Admiralty, Queen Anne's Mansions, London SW1.



TURF



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taste

10 for 1/4
20 for 2/8

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A1 Crushed Lump
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household use

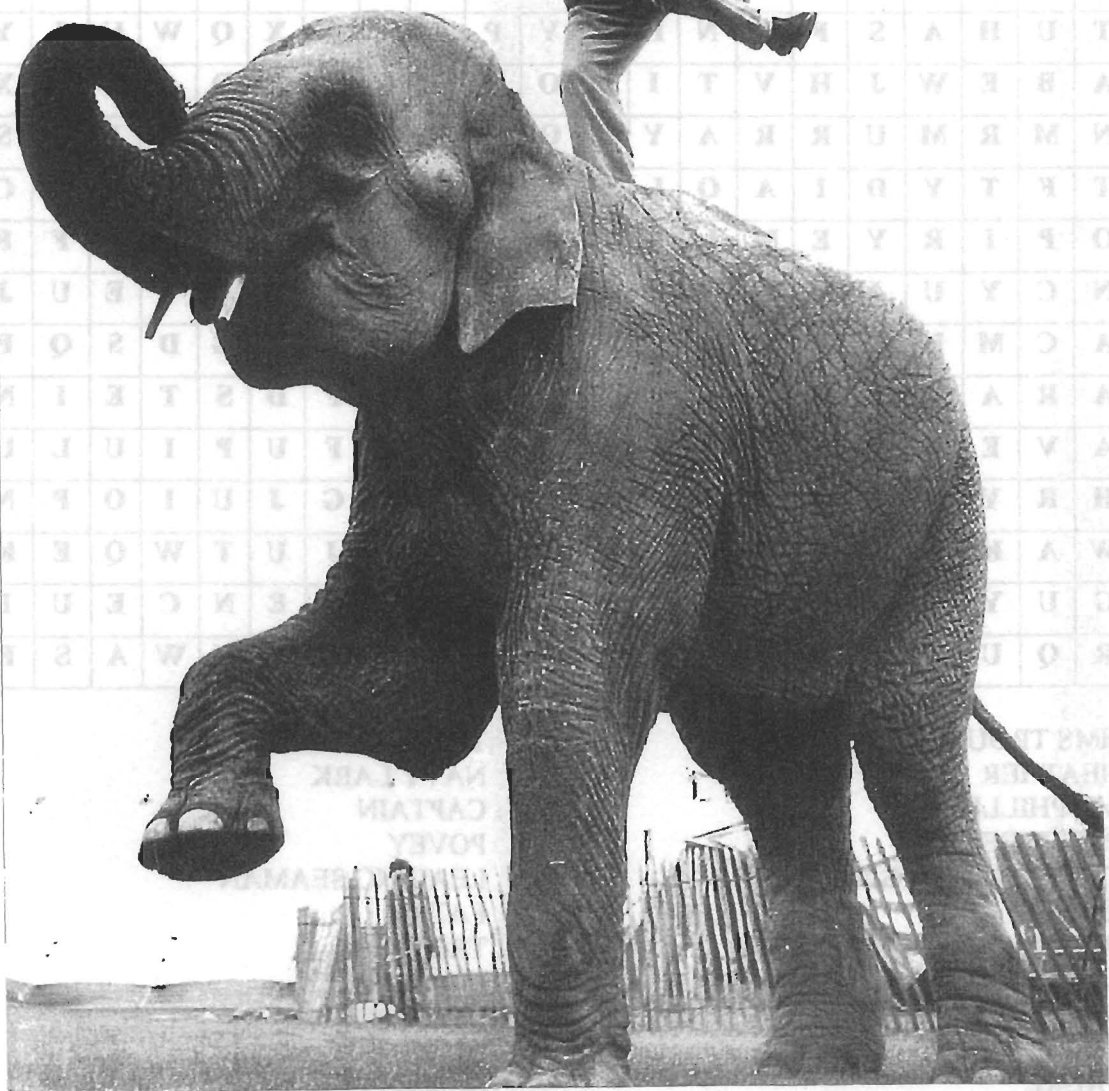
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PertWee's PUZZLER

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HMS TROUTBRIDGE
 HEATHER
 MR PHILLIPS
 PERTWEE
 TAFFY GOLDSTEIN
 GINGER
 ADMIRAL
 MR BATES
 JUDY
 MR QUEEGE
 PADRE
 STANTON

THE MASTER
 NAVY LARK
 CAPTAIN
 POVEY
 LEADING SEAMAN
 FATSO
 TROTTER
 MR MURRAY
 IRONBRIDGE
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 NUNKIE



JON IN 1958 CLOWNING AROUND AT BILLY SMART'S CIRCUS

HAPPY EVER AFTER

FEATURING
JON PERTWEE · PENLOPE KEITH · HENRY COOPER
ED STEWART · ARTHUR MULLARD · UNA STUBBS

HAPPY EVER AFTER

SINGLES

1. DICK WHITTINGTON AND HIS CAT
2. LAVENDERS BLUE
3. THE SLEEPING BEAUTY
4. THIS OLD MAN
5. THE THREE BILLY GOATS GRUFF
6. ON DEAR WHAT CAN THE MATTER BE
7. PEASE PUDDING HOT
8. THE EMPEROR'S NEW CLOTHES
9. SPIDER AND THE FLY
10. LOCKS AND THE THREE BEARS
11. TWO BOYS CAME OUT TO PLAY
12. WHITE AND THE SEVEN DWARFS
13. RHYMES MELODY
14. THE LITTLE BOYS MADE OF
15. WERE YOU GOING TO MY
16. WARE
17. MARJORIE DAW
18. AS A CROOKED MAN
19. WHERE ON EARTH HAS MY LITTLE
20. DOG GONE
21. PAT A CAKE
22. THE TIMES TABLES

JON PERTWEE

PENLOPE KEITH
with Joe Pertwee and Almi Mac Donald

HENRY COOPER

ED STEWART
with Almi Mac Donald and Una Stubbs

ARTHUR MULLARD
with Almi Mac Donald

UNA STUBBS
with Mike Sammes and The Mike Sammes Singers

THE WORKS

TONY BRITTON ANNE ROGERS
JON PERTWEE with Clive Rogers

My Fair Lady

Music Direction by
ALAN ANGLADE

mfp
music for pleasure

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JON PERTWEE AND FRIENDS SING THE BEATLES

WHEN I'M 64
YESTERDAY

THE PROCEEDS GOES TO
POL CHILDREN'S HOSPITAL

Jon Pertwee sings SONGS for VULGAR BOATMEN No.1

PHILIPS

Songs from **Hans Andersen** and **Jon Pertwee**

including The Ugly Duckling
The Hans Christian Andersen
Thumbelina, Inch Worm
The King's New Clothes
Wonderful Copenhagen

STEREO 2079 422
contour

Songs from **Hans Andersen** and **others**
with **Jon Pertwee**

Accompanied by
The Malcolm Lockyer
Orchestra

Side One
1. The Ugly Duckling
2. Thumbelina
3. The King's New Clothes
4. The Ugly Duckling
5. Have I Stayed a Very Long Time
6. Wonderful Copenhagen

Side Two
1. The Ugly Duckling
2. The King's New Clothes
3. The Ugly Duckling
4. The King's New Clothes
5. The Ugly Duckling
6. The King's New Clothes

STEREO 2079 422
contour

**WORMZEL
GUMMIDGE
SINGS**

MFP MONO 1175

Lionel Bart's record-breaking
Oliver!

with Jon Pertwee, Jim Dale, etc.

STEREO 2079 422
contour

Children's Favourites

my grandfather's clock
teddy bears' picnic
the runaway train
in the dark the fox
the ugly duckling
I know an old lady
this old man
do re mi
three little fishes
froggy went a-courtin'
Christopher Robin
is saying his prayers

with **Jessie Matthews**
& **Jon Pertwee**

Music for Pleasure
MFP

OLIVER!

with **Jon Pertwee, Nicolette Rogers, Jim Dale**
in
LIONEL BART'S
OLIVER!
with **Blanche Moore, Tommy Mann**
and **GEORGE LOVE and his orchestra**

Featuring: Jon Pertwee, Nicolette Rogers, Jim Dale, Blanche Moore, Tommy Mann, George Love and his orchestra.

Book, Lyrics and Music by Lionel Bart

Side 1
1. Foot, Glorious Foot
2. Oliver
3. The Boy Who Stole the Meat
4. The Boy Who Stole the Meat
5. The Boy Who Stole the Meat
6. The Boy Who Stole the Meat

Side 2
1. The Boy Who Stole the Meat
2. The Boy Who Stole the Meat
3. The Boy Who Stole the Meat
4. The Boy Who Stole the Meat
5. The Boy Who Stole the Meat
6. The Boy Who Stole the Meat

STEREO 2079 422
contour

JON PERTWEE

7 July 1919–20 May 1996



MY FIRST MEETING with Jon Pertwee was at my audition for *Doctor Who* and it set the seal for a wonderful relationship. He

was so gracious but then he was the "Gentleman Doctor". When filming our first story together I backed his car into the props van – but he still gave me a lift home!

Jon always loved humour in a script and there were always times for great laughs. I adored being part of the *Doctor Who* team where it was "all for one and one for all".

Jon was wonderful with young fans, my daughter included, and was delighted when she told him that her favourite character was Worzel Gummidge. His photo is still on her noticeboard. Her latest school project is to write an account of living on a strange planet called "Scorpio". She wants to dedicate this story to Jon.

We will all miss him.

Elisabeth Sladen
London

RadioTimes 1-7 JUNE 1996



FIND A GRAVE

Search by... Name Location Claim To Fame

One record found

Pertwee, Jon b. July 7, 1919 d. May 20, 1996

Actor, beginning as a radio comedian ('The Navy Lark') who became famous as the third television incarnation of 'Dr. Who'. (bio by: David Conway)

Putney Vale Cemetery, London, England

Plot: Cremated in crematorium (ashes scattered?)



OBITUARIES

JON PERTWEE

Jon Pertwee, actor, died yesterday aged 76. He was born on July 7, 1919.

JON PERTWEE was the third actor to play the title role in *Dr Who* for television. He took over from Patrick Troughton in the seventh season of the series in 1970, and remained with it for five years, before cosmetically "regenerating", before the eyes of horrified children, into a new Doctor played by Tom Baker.

Pertwee's five-year stint as the Doctor encompassed some radical changes to the BBC children's programme. Instead of the Tardis (an acronym for Time and Relative Dimensions in Space), Unit HQ became the Doctor's new base of operations, and a team of Unit personnel, led by Brigadier Lethbridge-Stewart, joined the Doctor's regular team of daring female companions. Despite the new family, the onus for making the programme work rested as firmly as ever on the shoulders of the Doctor. Pertwee took a risk on playing him as a camp, charismatic scientist, resplendently dressed for time travel in a velvet smoking jacket, ruffled shirt and red satin lined cape.

Although Pertwee was quick to acknowledge the blessing which *Dr Who* and later TV's *Worzel Gummidge* had bestowed upon his career, he had mixed feelings about being forever manacled, in the public imagination, to children's television. He had also done excellent work in radio, theatre, vaudeville, cabaret. He had appeared in 120 films and was doing an energetic one-man show in his mid-seventies. But, while he had enjoyed a comfortable, profitable career, and was rarely out of work, there was also something rather chaotic about his curriculum vitae. It lacked the sort of single-minded focus which propels less talented individuals to greater heights.

John Devon Roland Pertwee was born into a family so closely linked with the stage that a career in anything but showbusiness would have been considered eccentric. Four doughty great aunts — the Moore sisters — were actresses. His father Roland was a playwright and a novelist, and had been a friend of Gerald du Maurier, the author of *Tribby*. Pertwee had served tea to Laurence Olivier by the time he was in his teens. But the inevitability of his career, he felt later on, may have told against him: "Because it was the family business I never had to struggle to join it — I took it for granted, which is maybe why I've never taken it seriously enough."

Pertwee was educated at Sherborne and then joined RADA. During the 1930s he went through the traditional learning school of repertory theatre, interspersed with odd jobs. On commercial radio, he began to make a name for himself with his chameleon-



like ability to hop from one accent and dialect to another at great speed.

During the war he served in the RNVF as an officer. He was appointed to *HMS Hood* from which he was extremely fortunate to be returned to shore, along with 16 others, shortly before that vessel was sunk by the *Bismarck* — going down in nine seconds. He ended his service career with the broadcasting section of the Navy, where he met Eric Barker. This led, after the war, to work on Barker's *Waterlogged Spa* and for *The Navy Lark*, where Pertwee played an enormous range of characters: Commander High-Price, Robin Fly, the Bugler from Plymouth Barracks, and Dai, the Welsh storyteller, among others. He played Mr Burp for Jimmy Jewel and Ben Warriss in *Up the Pole*. He enjoyed the camaraderie of working in the sort of small group which radio entailed.

Those in the business were beginning to take notice of Pertwee, although they were not quite sure what to make of him at first — "potentially nearly as versatile as Jack Train" was one assessment in 1948. Someone else

noted that he looked rather too like Danny Kaye for his own good, and that this may be why he hid himself "under a mass of crepe hair". The general consensus was that he should concentrate on one form of acting: radio, variety or film, but Pertwee gaily ignored this. He began his film career in the late 1930s, and continued through the 1950s juggling television, radio work and summer shows. He took small parts in a host of *Carry On* films.

In the early 1960s he had a particular success at the Strand Theatre in *A Funny Thing Happened on the Way to the Forum*, playing with Frankie Howerd. He had landed a part in the show almost by accident. When auditions were announced, Pertwee was touring in a revue called *See You Inside* (an unfortunate title as very few people were ever seen inside the theatre during a performance). Having made an excuse about a dental appointment, he raced to the auditions in London, only to find that half the cast of *See You Inside* had had the same idea, and were already there when he arrived.

In 1969 came the decisive moment when Pertwee was asked to take over as Dr Who. The longest-running children's drama had begun life in November 1963. The first episode was about a young girl whose curiously first-hand understanding of history astonished her teachers at school. They follow her into what appears to be an ordinary police telephone box (in fact the Tardis), and there meet her eccentric grandfather, Dr Who, who is in fact a time traveller. Dr Who was played first by William Hartnell, and then by Patrick Troughton, both with great success. However, in a survey of Doctors past and present over the past three decades, the Pertwee and Tom Baker interpretations are considered by many to be the finest.

Pertwee's five seasons with the show introduced such new story lines and characters as the Master — a renegade Time Lord, the dramatic equivalent of Bond's Blofeld, who remained with the show after Pertwee left it. Other strong episodes included encounters with Solonian mutants, and, of course, the Daleks.

Pertwee left the show at the end of the eleventh season, keen to get back to the excitement of live performance. He spent a few years in the West End with musicals like *Irene*. Then in 1979 he returned to the small screen, this time with Southern Television, in a Sunday evening children's programme written by Keith Waterhouse and Willis Hall. *Worzel Gummidge*, about a tenderhearted, walking, talking scarecrow, had started life as a children's book in the 1930s and then enjoyed a great success on *Children's Hour* on the radio. Pertwee played the title role in four successive television seasons, and won impressive viewing figures from an army of five-year-olds. However, while the show certainly consolidated his appeal with very young children, it could never hope to have the same sort of mass appeal as his role as Dr Who.

In the end, Pertwee was philosophical about having become a national institution as the Doctor. He recently did a radio series for the BBC, *The Ghost in Space*, for which he once more brushed down his old black cape, and he spoke to many conventions of fans. For the last two years he toured Britain with his one-man show, *Who is Jon Pertwee?*, a biographical overview of his career which drew heavily on the experience of playing the Doctor.

He was determined to carry on working and appeared as fit and enthusiastic as ever, even under the rigours of the Christmas pantomime season. There was no illness, and his death came unexpectedly, while he was on holiday in America.

Jon Pertwee married the actress Jean Marsh in 1955. That marriage ended in divorce. He is survived by his second wife, Ingeborg, a novelist, and by their son and daughter.

NEWS

'We have lost a great personality - he was a tot

The world of Dr W mourns Jon Pertw

By David Millward

JON PERTWEE, known to generations of television viewers as Dr Who and later Worzel Gummidge, died yesterday, aged 76.

The actor had a heart attack while on holiday in Connecticut with his second wife, Ingeborg. He was due to return to Britain to take his one-man show on tour around the country on Thursday.

News of his death shocked colleagues who paid tribute to an actor who was a mainstay of BBC television and radio for more than 40 years.

Una Stubbs, who starred with him in the *Worzel Gummidge* series, said: "I am absolutely shocked and saddened and my thoughts are now with his wife and children."

Sylvester McCoy, the seventh actor to portray Dr Who, said: "When I was a child Jon Pertwee on radio entertained and delighted me, and made me laugh."

"As a young man he amazed and excited me with his performance as the doctor. When I became the doctor I met him for the first time and he became my great mate."

"One of the joys of going to the Dr Who conventions was knowing he would be there."

Steve Wickham, former co-ordinator of the Doctor Who Appreciation Society, said: "This is terribly



Salt of the earth: as Worzel

sad news. For many fans in their 30s who grew up with him, Jon was the Doctor. As the third doctor, he was more of a father figure than the first two.

"He was one of the most popular guests at our conventions, and it didn't take much to set him off on one of his stories."

Pertwee starred as television's most famous time traveller between 1970 and 1974 and although other actors played the role for longer, he had little time for his charac-

ter's most deadly foe. Describing them as once disclosed that together with a sink, whisk and 24 tennis balls. Having brought a to Dr Who, Pertwee entrance younger viewer Gummidge, a scarecrow.

By the time he appeared on television, the actor was a household name, known to a wide radio audience. He also appeared in British films, including *Dinosaurs is Missing* and *Cleo*.

Richard Briers, who Pertwee had recently replaced on a new comedy radio series, they were both to star.

"He rang me about a year ago, trying to get a new play off the ground. I had been set in a magistrate's court."

"We have lost a great actor - he was a total one-off. In a recent interview he admitted that he would never be Dr Who again."

"Of course, I'd love to play the role, but only as a guest. I might find it difficult under the chin difficulty," he told *Radio Times*.

Obituary: Page 8



flamboyant third Dr Who

IN FOR JON PERTWEE, KILLED BY A HEART ATTACK ON HOLIDAY AT AGE OF 76



The scarecrow and the Time Lord — and the man who played them both.

Jon Pertwee with (top left) Una Stubbs as Aunt Sally in the TV series *Worzel Gummidge*, and (right) as *Dr Who*.

Bottom: Pertwee in 1955 with his bride, Jean Marsh; and his second wife, Ingeborg. His marriage to Jean was short-lived. They parted the next year. Pertwee and Ingeborg were still together after 35 years.



him to tears years later. And very different from the radio comedy version of the war, *The Navy Lark*, in which he was heard for 18 years.

Pertwee was first noticed on radio in the show *Waterlogged Spa* in 1947 when he played a postman with the famous catchphrase, 'What does it matter what you do so long as you tear 'em up?'

It was the voice he used years later for the *Worzel* character on TV. He claimed he had stolen it from a real postman in the Devon village where he grew up.

The Pertwees lived at the last house the postman visited and, according to Jon, by the time he got to them he was so full of scrumpy he often dropped the letters in a cowpat, leaving it to Jon and his brother Michael to pick up. 'We got a penny each for picking the post out of the muck,' he once recalled.

WHenever Pertwee had an audience the stories flowed. He told wonderful tales of life on Majorca, including how he smuggled a blue flower through the U.S. British and Spanish customs from New Zealand to plant in his hillside garden near Pollensa.

When he summoned the locals to admire it, they recognised it as an agapanthus, a member of the lily family, and told him: 'There's half a mountainside just behind your house where it's growing wild.' Pertwee didn't have an orthodox bone in his body.

Even as a member of the Garrick, the Covent Garden club full of eccentric theatrical personalities, he stood out.

On one visit there he took a paperbag of home-made snacks to pass round to everyone in the bar, claiming they were a new sort of canape. Only after the regulars had tucked in did he tell them what they had been eating.

He described them as 'kitchen crickets', saying: 'They look like locusts; they taste very crispy when fried.'

Pertwee, it turned out, had captured some cockroaches in an old biscuit tin and fried them with garlic, Tabasco and salt.

He had his frightening side too. As a young man he did not get on with his father. He was a rebel where authority was concerned and he once thumped a theatre producer.

Even in later years he always had to be right in an argument. Quick to anger, he was also endearingly quick to apologise.

Pertwee was principally a character actor. And had it not been for his own efforts he might never have got the *Worzel* series off the ground. Several TV companies turned up their noses at his plans to resurrect the 1930s story of a talking turnip on a stick. But Pertwee was sure it would work and it did.

Four years ago he collapsed in a Leeds shopping centre and was taken to hospital with pneumonia. But the illness didn't stop him planning a *Dr Who* get-together to mark the programme's 30th anniversary with some of the others who had played the role, Tom Baker, Peter

Davison, Colin Baker and Sylvester McCoy.

In later life, Pertwee suddenly seemed set to become a sex symbol when his old *Dr Who* episodes became cult programmes in the U.S.

DESPITE his white hair, he was deluged with love letters — and hate mail from jealous husbands and boyfriends. It was the culmination of a lifelong ambition, he joked. 'I'd always fancied myself as one of those tall, silver-haired, very British Wilfrid Hyde-White types who crack American movies, but I never made it.'

'Now I've lost count of the times I have been enveloped by bosoms you couldn't fit through a front door.'

Already in his Seventies, he seemed on the threshold of wider acclaim and the letters and the adulation delighted him so much he decided to adapt them into a play.

'If I'm not active I can be a pain in the backside,' he would say. Keeping active is what he was doing before he died.

He loved to gallivant off to science fiction conventions half way round the world and for some months had been touring Britain with his one-man show, *Who is Jon Pertwee?*

He sat on a barstool on the stage and regaled the audience with memories for more than two hours. It was a witty story of his life. And witty stories were what he excelled at.



3 G

TELLY LEGEND JON PERTWEE DIES AT 76

The greatest Dr Who of all Time



Who goes there... actor Jon in typical pose as telly's famous Doctor Who ever" last night as they mourned his death from a heart attack.

TV stars and fans dubbed Jon Pertwee "the greatest Doctor Who ever" last night as they mourned his death from a heart attack. Jon, who played the space-hopping Time Lord for four years from 1969, passed away in his sleep aged 76.



Kids' favourite... as Worzel with Una Stubbs

By LUCINDA EVANS and NICOLA PITTAM

to Doctor Who conventions was knowing he'd be there. He'd have me crying with laughter at his tales.

Dr Who number four Tom Baker said: "I was a great admirer of such a stylish actor."

Jon, who lived in Putney, South-West London, died on holiday in Connecticut.

His German wife Ingeborg, whom he married after splitting from Upstairs Downstairs actress Jean Marsh, was at his side.

The star - whose son Sean, 31, and 33-year-old daughter Daniel are both actors - was resting before resuming his one-man British tour on Thursday. He recently

said: "Actors don't retire, they fade away like old generals. I want to peter out, not rust out! I get bored not working."

Una Stubbs, Jon's sweetheart Aunt Sally in "Worzel Gummidge," was "devastated." She said: "He was an extraordinary man and wonderful to work with."

Twinkle

Jon's second cousin, Dad's Army actor Bill Pertwee, said: "It's a sad loss to his families and to the business. He was brilliant on radio, stage and TV."

EastEnders actress Barbara Windsor, who played Saucy Nancy in Worzel, said: "Jon al-

ways had a smile on his face and a twinkle in his eye."

TV quiz host Hughie Green, a close pal, said: "Jon was a great entertainer and a great actor. One of the best."

Rennie Barker said: "We always had a lot of laughs. Jon was a natty dresser - he was certainly the smartest-looking Dr Who!"

A statement from the BBC read: "Jon was a unique creative talent. He'll be sadly missed."

Jon's death came just a week before Dr Who, whose last series was made in 1989, was due to be revived on TV.

A new movie-length adventure, starring Paul McGann, will be screened by BBC1 on Bank Holiday Monday.

The Sun Says - Page Six

SHOWBUSINESS TRIBUTES POUR



© 1986 WWT

REG. CARTOON WWT

MAGNIFY-CIENT WORK IS BEING
DONE BY OUR NAVY.

PLAYER'S

IN
THREE
STRENGTHSMILD.
MEDIUM
AND
WHITE
LABEL.

NAVY MIXTURE

© 1986 WWT



JON PERTWEE, TV's most popular Dr Who, died from a heart attack yesterday. He was on holiday in the U.S. state of Connecticut with his German-born second wife Ingeborg and friends. His death ends a radio, TV and theatre career that spanned 60 years. Una Stubbs, who played alongside Pertwee in the Worzel Gummidge series, said she was 'absolutely devastated' by his death. 'He was an extraordinary man and wonderful to work with,' she added. Broadcaster David Jacobs said: 'He was one of the funniest men

Britain has produced, one of the great character actors.' And Richard Briers, who had been planning a new radio comedy series with Pertwee, commented: 'We have lost a great personality. He was a one-off.' Recalling 'a man of such presence and stature', another former Dr Who, Colin Baker, added: 'I can't believe he has gone'. Pertwee's death comes as the cult science fiction series prepares to enjoy a new lease of life. BBC TV is to show a feature-length special on Bank Holiday Monday, with Paul McGann playing the Time Lord.

The true eccentric who was born to be Dr Who

JON PERTWEE always had a twinkle in his eye. It was his trademark as Worzel Gummidge, the talking scarecrow beloved of millions of young TV viewers. And in real life, he mirrored the eccentricity of his most famous character, Dr Who.

That eccentricity belied his age. Admirers who had known him all his life were convinced he could be no more than 60 when he died. In fact he was 76.

Pertwee was the third in a series of famous Dr Whos in the TV programme that zoomed to popularity in 1963 when the first time traveller, played by William Hartnell, stepped out of the intergalactic police box, the Tardis.

Although it annoyed Pertwee when young directors said he was not suitable for parts because he was too well known as the lovable doctor, he always said he was very fond of the character. He played the part for five years during the 1970s.

A gangling 6ft 2in, Pertwee was always destined for the stage. He said it had something to do with his name. 'Anyone born to carry a surname like mine just has to be an actor.'

In fact, it was derived from the Huguenot name Perthuis de Lallivault. 'Just the job for a variety act,' Pertwee used to say. 'Here he comes, your own Happy Perthuis! No wonder our family changed it. I get called Pee-wee, Pee Wee — and a New York stage door man once told me seriously, "There is an urgent message for you, Mr Futrid!"'

Pertwee himself used to like it pronounced Ptwee. His father was the famous Thirties author Roland Pertwee, his brother Michael became a playwright, his son Sean and daughter Daniel are both actors.

Pertwee married into the stage. His first wife was Jean Marsh, who later



By GLENYS ROBERTS

came to fame with Upstairs Downstairs. The marriage did not work out and the couple separated in 1956 after only a year. 'She wanted a career and I wanted a family and kids,' he explained.

After a complicated courtship he married a German writer, Ingeborg, daughter of a politician, whom he met 35 years ago on a skiing holiday. 'I was the enemy. I was still married, even though separated, and I was old enough to be Inge's father,' he said later. Nevertheless the two lived happily with their son and daughter in Barnes — South-West London's Hollywood-on-Thames — when they were not at his other home in Majorca, where the children grew up.

Even when Pertwee was supposed to be a responsible father of two, he rode round London on a BMW motorbike, taking Sean with him. 'Don't tell your mother,' he would say.

When he was appearing on Broadway, he would wake the children at three in the morning, sit them on the fridge and perform to them.

Pertwee's career started before the war, despite his dismissal from RADA for being thoroughly incompetent. He was thrown out of rep for playing the fool to the audience while a fellow actor, as Lord Peter Wimsey, was trying to explain the plot of a whodunit.

The only person who seems to have thought he had any promise was Noel Coward, but Pertwee was suspicious of the Coward set because of their homosexuality.

During the war he joined the Navy as an able seaman, serving some of the time on a submarine and seeing death at close quarters.

It was an experience that still moved

JON PERTWEE, COMIC ACTOR AND Dr WHO STAR, 1919 - 1996



WHO'S WHO: Pertwee, with Una Stubbs, as Worzel, and as the Dalek-hating Doctor

Time runs out for a veteran Time Lord

by THOMAS QUINN

VETERAN actor Jon Pertwee, who seemed as indestructible as his Dalek-battling alter-ego Dr Who, died of a heart attack yesterday.

He was 76, but his energy, enthusiasm — and that famous shock of hair — belied the years with the time-defying ease of his most famous TV creation.

His German-born wife Inge, 57, his children and his many show-business friends were all said to be shocked by his unexpected death.

Pertwee, who was also known to millions of young fans as TV's lovable scarecrow Worzel Gummidge, died while holidaying with his wife at the Connecticut home of American friends.

Inge's son Sean Pertwee, 32, and daughter Dariel — both the children, in the family tradition, are actors — were yesterday preparing to fly out to be with her.

"Inge is very upset," said Jo Evans, the actor's personal assistant of 35 years. "I am sure it will be some days before they think of a funeral."

"Jon had heart problems, but he saw a specialist in London only recently and he was given the OK." She explained that Pertwee and his wife — he was married



GRIEVING: Wife Inge

once before, to Upstairs, Downstairs star Jean Marsh — were on a fortnight's holiday in the U.S. when he died in the early hours.

Yesterday his closest friends in showbusiness, broadcaster David Jacobs and his Worzel Gummidge co-star Una Stubbs, said they were stunned at his sudden death.

Una, who played Aunt Sally in the ITV children's show, was in tears as she said: "I am absolutely shocked and saddened and my thoughts are now with Jon's wife and children." Jacobs said: "It is too terrible for words. Jon was



ADMIRER: He was born into a showbusiness family

one of the funniest men Britain has ever produced, one of the great character actors. He was marginally eccentric, he lived life to the full.

"I loved him as a friend, he was my dear old mate. I have so many memories."

Ironically Pertwee's death coincides with publicity for the long-awaited television return of Dr Who — Paul McGann stars in a big budget Bank Holiday special next week.

Pertwee played the time-traveller from 1970 to 1974, replacing Patrick Troughton before handing over to Tom Baker.

Although Baker was the Time Lord for a longer period, Pertwee remains perhaps the most memorable of Doctors — and certainly the dandiest dresser.

He gave up the elegant ruffles and velvets to take on the very different role of turnip-headed scarecrow, Worzel.

But not before taking a final swipe at his old adversaries, the Daleks.

He said they were put together with a sink plunger, an egg whisk and 24 tennis balls and described them as "frivolous".

"But for some reason people just love the Daleks," he added. "I'll get into trouble saying it but I

just couldn't stand them." Last night Tom Baker, Colin Baker and Sylvester McCoy, who all played Dr Who in his various guises, spoke of their admiration for Pertwee.

And EastEnders star Barbara Windsor, another Worzel Gummidge co-star, said: "I only saw Jon on TV a couple of weeks ago and he looked great — so fit and healthy. He was very talented, a great character actor."

EVEN before putting on the Doctor's cloak, Pertwee was a household name thanks to his radio appearances on shows such as The Navy Lark.

He was born in 1919 into a London theatrical family and was earmarked for showbusiness almost from birth.

His father Roland was a writer, his elder brother Michael became a screenwriter and playwright — and cousin Bill Pertwee became the warden in Dad's Army.

Pertwee entered RADA in the mid-1930s, but was asked to leave.

He later appeared in harmlessly saucy films like Carry On Cleo. His last TV appearance was just two weeks ago — presenting a Dalek to a young Dr Who fan on Cilla Black's Surprise Surprise.

Young rebel with a talent for survival

by GEORGE EVANS

NO ONE could possibly say that Jon Pertwee was bland. He knew exactly what he wanted and took great pains to let all his associates know what it was — to be an individual and an actor.

That is why he was expelled from Sherborne public school in Dorset. And because of his refusal to play the part of "a wind" whilst in RADA he was also expelled from that noble establishment.

As he found out some years later, in this respect he was in the very best of company. Actor Charles Laughton, lower lip curling, once said: "I understand you were thrown out of RADA?"

Jon, ashamed, said: "Yes, I'm afraid I was." Laughton said beaming: "Splendid fellow! So was I. You're bound to be a great success." And he was. But his first engagement in repertory — meaning at that time a different play every week — didn't last long.

A coolness developed between him and the leading man, thanks to Jon shaking hands with him on the first night with a raw egg in his hand. Although the audience found it uproarious, the leading man wasn't best pleased. And so exit Jon.

More rep followed with digs at £3 10s a week and a memorable meeting on Brighton Pier with Bette Seltzer and the first love of his life who turned out to be a big fan of his. Alas, it was not to be.

Following this, Jon played opposite such subsequently famous names as the sexy Tallulah Bankhead. Then came films in 1939 followed by the Second World War and Jon joined the Navy.

His days in the service culminated in a determined sense of survival and gave him a deep respect for human life which was reflected in his post-war career.

It was in the Navy that he was to meet his best and lifelong friend, broadcaster David Jacobs. They have been inseparable ever since.

After the war Jon resumed his acting career, appearing in such radio successes as Waterlogged Spa and Up The Pole. Then in 1955 a chance meeting with the head of BBC light entertainment led to the pilot show of The Navy Lark, which began in April 1958 and ran for 18 years.

The most enduring of all Jon's successes, The Navy Lark is still a best-seller and has an enormous following in America. Jon played a bewildering number of parts, and with Leslie Phillips and a talented cast, the show, written by himself and Lawrie Wyman, became and still is a household name.

This in turn led to Jon becoming the most popular Dr Who, followed by his incredible portrayal of the scarecrow Worzel Gummidge in the popular TV series.

There'll never be another Jon Pertwee.

George Evans was a close friend of Jon Pertwee. He is the author of The Navy Lark and inventor of the Worzel Gummidge language. He wrote countless scripts for Pertwee.

TV CITY

last night Daleks' No1

ferred a heart on holiday in e was 76.

for four years, o resume his British tour and friends d not been ill. ; was last night mforted by while the cou- r son Sean flew erica. Daughter also an actress. e's showbusi- ner spanned 60 he will best be red for battling Daleks as he in his Tardis hine in Dr Who playing scare- zel Gummidge. ath comes just ore the BBC's Who film, star- ul McGann, is a TV. ight, the world /business paid o one of its best- ars.

Shock

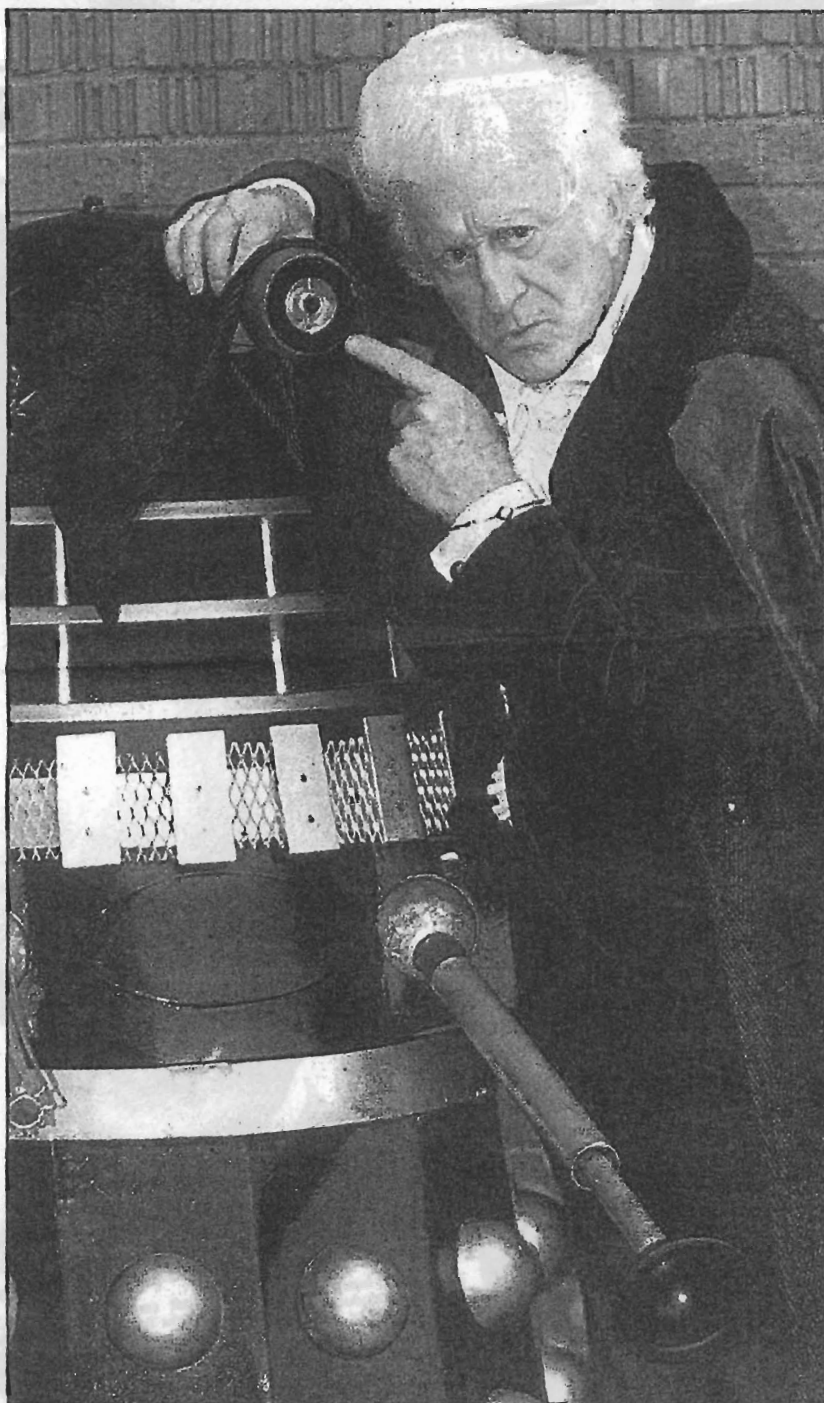
Baker, another o and a close aid: "Only this , I left a message nswer-machine. i devastated. He h presence and I can't believe he e — it is a great

ss Una Stubbs, lso starred in Gummidge, said: bsolutely shocked ddened and my ts are now with e and children."

Terry Wogan paid o to the actor's of humour.

aid: "He was a big i every way, with erful sense of fun."

r Richard Briers 'ertwee had been ng a new comedy series in which vere both to star. added: "We have great personality was a one-off."



WHO DARES WINS: Pertwee, as the Doctor, confronts a dreaded Dalek

HE BIRDS' FAVOURITE



AT 6ft 2ins and with that distinctive shock of white hair, Pertwee had presence...plus sex appeal.

Whenever he walked into a room he seemed to fill it, looking the complete star.

His attractive second wife Ingeborg once confided to me that she had to use trickery to put off his shapely young admirers.

For although Jon frightened away the birds as TV's Worzel Gummidge he'd have had no difficulty pulling the funny stick.



By **TONY PURNELL**

heart tablets," giggled Ingeborg.

In his 60 years in show-business Jon was far more than Dr Who and Worzel Gummidge.

Radio

His triumphs included hosting Sunday Night at the London Palladium and starring in the long-running hit radio show The More You Know.

And I've got no cause for complaint," he told me in one of his last interviews.

"I owe a great deal to the good doctor and that scruffy old scarecrow.

"They have kept me gainfully employed for years."

Neither was he resentful at not being in the running to take the Time Lord into the 1990s.

He was happy to leave it to young Paul McGann.

"It was obvious that sex would rear its

The Daily Telegraph

Jon Pertwee

JON PERTWEE, the actor who has died aged 76, was best known on television for his flamboyant portrayals of the title roles in *Dr Who* and *Worzel Gummidge*, and on the wireless for programmes such as *The Navy Lark*.

After a five-year stint in the early 1970s as the mysterious Time Lord in his third incarnation, Pertwee won a new following as the lovable, if over-emotional West Country scarecrow. He adopted a fruity Devonian accent and drew on his childhood experiences to create the role. "Worzel", he maintained, "is much more like me than Dr Who ever was."

Indeed he dismissed his science-fiction enemies, the Daleks, as "ridiculous — put together with a sink plunger, an egg whisk and 24 tennis balls". But for many viewers, *Dr Who* became an obsessive cult on a par with *Star Trek*.

The radio saga of *The Navy Lark* had lasted for more than 20 years, with the comic disasters aboard HMS *Troutbridge* punctuated by cries of "Left hand down a bit!", the whooping of sirens and inevitable crashing of hulls.

Pertwee was a tall, angular performer with a wide range of accents and gestures that caused critics to complain he went over the top. But his engaging charm evoked the theatricality of an earlier era.

Indeed he came from a well-known stage family. He was born John Devon Roland Pertwee at Chelsea on July 7 1919. His father Roland Pertwee was a playwright and scriptwriter whose television credits included the long-running *The Grove Family* (written with Jon's brother, Michael). A cousin, Bill Pertwee, played the ARP Warden in *Dad's Army*.

The Pertwee parents separated when Jon was 18 months. He was expelled from his preparatory school for swinging on lavatory chains and continued what he described as his "thoroughly miserable education" at Sherborne.

"We were always being thrashed," he recalled. "I



As Dr Who, between Tardis and Dalek

rebelled against it in the end and assaulted my fag-master". He was expelled once more and went to Frensham Heights, a "progressive" school.

He began to enjoy life as a student at RADA, though he liked to recall that the principal commented that he appeared to have no talent of any discernible kind. He then gained experience with repertory companies in Jersey and Brighton.

Pertwee developed an extraordinary range of voices, which he put to amusing use in the late 1930s on the commercial station, Radio Luxembourg.

During the Second World War he served with the RNVR and in Naval Intelligence. Through his work for

the entertainments section of Naval Welfare Services, he met the comedian Eric Barker, kingpin of the BBC's popular *Merry-Go-Round*.

Pertwee's vocal versatility won him regular bookings on the show and he went on to star in such comedy series as *Waterlogged Spa*, *Up the Pole*, and his own series *Puffney Post Office*, in which he played such colourful characters as Wetherby Wet, Viscount Pugh and Mr Burp. As the postman, one of his catch-phrases was: "What does it matter what you do as long as you tear them up?"

Pertwee made his television debut in 1945 and constantly cropped up in one guise or another. Programmes like *Music Hall*, *Three of a Kind* and *Whodun-*

nit gave him the chance to match his rubber-like features to his various voices.

He had begun his cinema career before the war and was in demand as a character actor in mainly forgettable productions. Among his credits were *Murder at the Windmill*, *Mr Drake's Duck*, *Will Any Gentleman?*, *A Yank In Ermine*, a couple of "Carry-Ons" and *A Funny Thing Happened on the Way to the Forum* (co-written by his brother Michael).

He also played in *A Funny Thing...* on the stage, and took *There's A Girl in my Soup* to Broadway. He was in stage and screen versions of Wodehouse's Blandings stories, *Oh Clarence!*, in which he played the pig-rustling baronet Sir Gregory Parsloe-Parsloe.

After he had gained television celebrity, he was credited with jolting a child out of a coma by using his Worzel Gummidge voice. He was then inundated with calls for other charitable services.

When making personal appearances Pertwee would dress as the character he was portraying at the time — Dr Who or Worzel Gummidge (a persona which acquired a new dimension when Michael Foot, as Labour leader, was nicknamed after him).

He worked to the end, presenting *A Short History Of Time* on BBC radio this year.

Jon Pertwee was a hyperactive figure who enjoyed skin-diving, racing motorcycles and speedboats.

He loved fast cars. Testing a Cicistalia two-seater at Southport in 1949 he ploughed into quicksand. "I once had an enormous open Jensen with an aluminium body," he recalled. "But the wheels kept falling off, and after three prangs I sold it."

In 1984 Pertwee published an autobiography, *Moon Boots and Dinner Suits*.

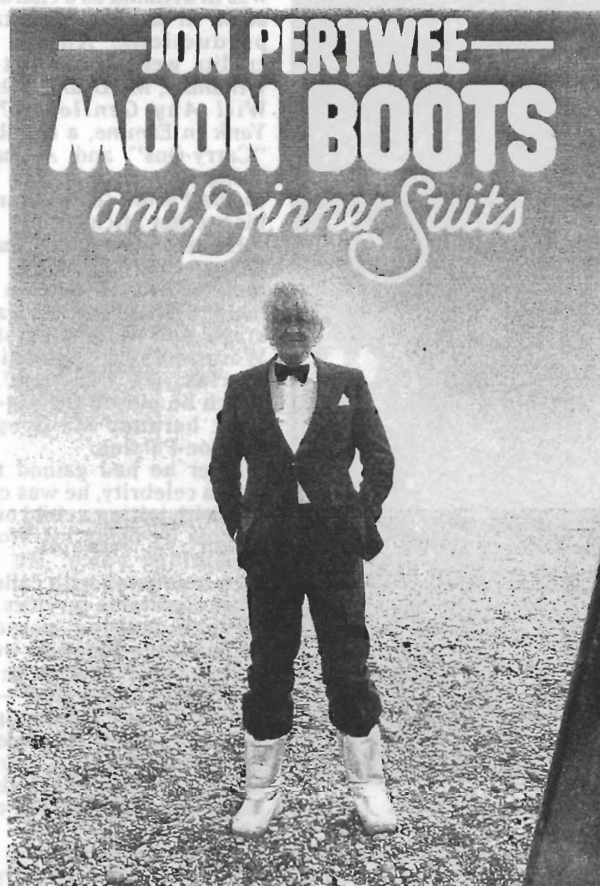
He married first, in 1955 (dissolved 1960), Jean Marsh, the actress; and secondly, in 1960, Ingeborg Rhoesa, with whom he had two children.

JON PERTWEE IN PRINT

If you would like to find out more about Jon's life and career 'Moon Boots and Dinner Suits' is the ideal book to dip into. Unfortunately, Elmtree Books took the decision to cease printing it quite some time ago so a visit to a library or a second hand book shop will prove more useful than a high street book retailer specialising in today's best sellers.

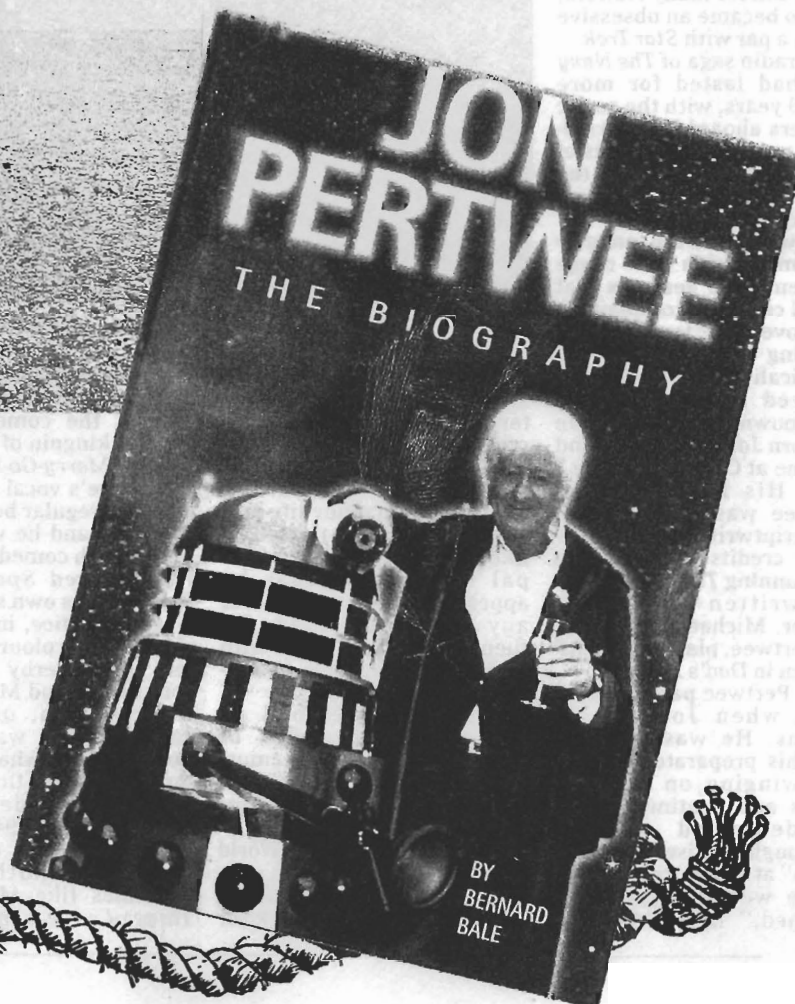
'Moon Boots and Dinner Suits' is Jon at his storytelling best. The book is an effortless read which engages and delivers anecdotes along with biographical detail with aplomb. If your searches fail to locate a copy it might be worth trying a book search facility, but there is every chance a Dr Who fanatic will be in front of you in the queue with a pocketful of money also looking for a copy.

We have featured Bernard Bale's "Jon Pertwee - The Biography" previously. The Navy Lark is given a chapter all to itself where it is reviewed and discussed; likewise film and Dr Who work are also deliberated upon. If you are looking for an accessible book which has an empathy for its subject, and a hearty measure of fascinating photos and reminiscences from colleagues and friends, this is a jolly good place to start.



We have taken the liberty of plundering some of the photos from these publications for your delactation in this magazine so our grateful thanks must go to the publishers Andre Deutsch as well as Elmtree Books for allowing us to reproduce some wonderful pictures from Jon's life.

Stephen Griffiths is currently producing a major manuscript on Jon Pertwee. This is a demanding undertaking and Stephen hopes that his book will eventually be a very informative source covering Jon's life in greater detail than any previous publication. So, if either of the above books elude you, fear not, a third option will be available some time in the future - we will keep you informed.





© Mr Bean / Tiger Aspect

DIRK MAGGS

24th March 2003

Dear Fred

I've been in receipt over a long time of mailings from you of the NAVY DAYS newsletter and various bits and bobs to do with THE NAVY LARK. Please forgive the long delay in replying. It is not through indifference but deep thought as to what might be achieved by an attempted revival, and to be absolutely honest with you, after much deliberation I don't think it is for me. That said, I'm very grateful for your letting me see this admirable publication and am honoured you should think I can in any way influence the BBC into allowing some kind of revival!

Sadly the only occasion I have succeeded in getting the Beeb to revisit and recreate a classic was GOON AGAIN in 2001. After that Jim Moir told me in the nicest possible way that he could not see further re-creations of any kind as commissionable projects from his point of view.

Although I did feel we could do more with "lost" Goon Shows and am aware that there must be Navy Lark material out there which has not seen the light of day for many a year, with the advent of BBC Network 7 on the digital wavebands I know that Navy Larks of yore are being dusted off for retransmission in high fidelity. This is tremendous news for us all.

Appreciating that many people of a generation which remembers NL fondly are not equipped with digital radios, BBC Network 7 is of course also available through digital tv receivers (both terrestrial and satellite), and though the seeming coercion of us all to "go digital" is highly repugnant to some, the resurrection of Navy Lark and other classics surely must sweeten the pill somewhat, and make the purchase or hire of a set-top box a bit less of a chore!

So I do hope very much that like me you will be tuning in to enjoy shows we both thought lost and buried.

Yours sincerely

To:
Fred Vintner
The Lodge
Warrenfield
Bengeo
Herts SG14 3ES

*Turnback 1959, Carry on Nurse, Carry on
Nurses, The Angry Hills, This Other Side
Carry on Teacher, Please Turn Over, The
Night We Dropped a Clanger (US: Mal
Mince a Double) The Navy List (1960) (with
Timble), Hatch Your Stern, Carry on
Up the Crest, Boats in Love, So Kidding (US*

Julian and Sandy Tony Hancock Spike Milligan

Sid James **Kenneth Williams**

Mat Coward

Michael Bentine The Goons

Hancock's Half Hour

Betty Marsden **Kenneth Horne**

Round The Horne

Hugh Paddick **Peter Sellers**

Harry Secombe



Classic Radio Comedy

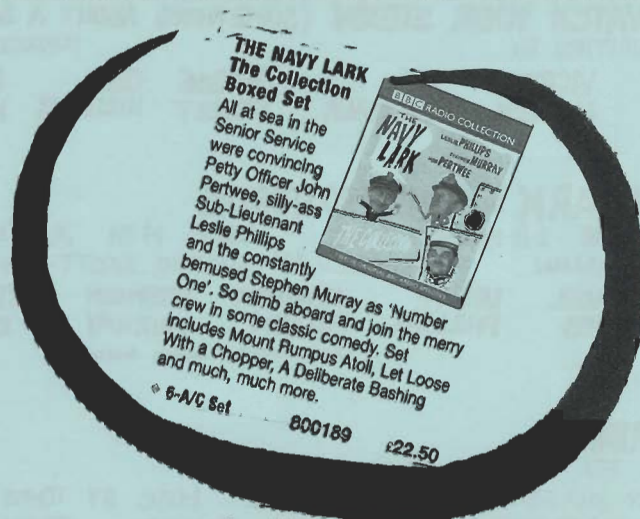
The purpose of the role is to assist the Editor, Radio Collection with administration, record keeping, quality control, research and liaison with artists and writers. This position is based in Bath To assist the Editor, Radio Collection in producing and providing the master tapes for cassette/CD release which will have originated from a number of sources and ensuring they are approved by Editorial Director/Publisher before passing to production with appropriate paperwork. To manage the production of master tapes for standard archive projects e.g. The Goons, Dad's Army, Navy Lark etc. To accurately maintain, update and distribute the Audio Publishing Schedule Pi, to disseminate any changes in schedule to relevant parties and to allocate catalogue/project numbers to new releases. To dub off radio programme soundtrack onto cassettes from 1/4 tapes and DAT in the department and to arrange for TV soundtracks to be dubbed off externally when necessary. To handle all correspondence for the Editor, Radio Collection To maintain all record keeping data, specifically relating to copyright and investment data. To write complimentary copy letters and mail cassettes/CDs for the Editorial Director's titles and maintain accessible file on correspondence. To order and process relevant paperwork/programme material from a variety of sources within the BBC.

This is a new post. The result of the integration of the Radio Collection and unabridged/large print businesses, Excellent organisational and record keeping skills. Familiarity with computer databases and financial terminology Awareness of and interest in developments in all media Familiarity with Current and past Radio output.

The NLAS received a delightful pocket sized book called "Classic Radio Comedy". It is one of a series of fascinating publications produced by *Pocket Essentials*. This particular volume examines the phenomenon of radio comedy and reviews the style and content of various shows. (The Navy Lark is not included). The tome explores the 'Golden Age' of radio comedy concluding with how the genre has evolved.

The publisher has a host of alternative titles which cover a multitude of themes. A visit to www.pocketessentials.com or a SAE to Pocket Essentials (Dept CRC PO Box 394, Harpenden, Herts. AL5 1XJ) will get you a leaflet and a price list, but expect to pay around £3.99 plus P&P.

The BBC's first box set of Navy Lark is still available and represents excellent value for money. If you haven't got it in your collection make sure you do before it sells out. The job specification below was published last Autumn by the BBC. It could just be that ideal job for some of us! Do keep those cuttings and letters coming in, everything you send to the Wardroom makes a real difference. Part 2 of the Navy Lark family tree is printed on the back page of this issue. If you would like an A2 poster print of the chart send £6.00 to Fred Vintner at the new address.



PertWees PUZZLER

[illegible]

HMS TROUTBRIDGE
HEATHER
MR PHILLIPS
PERTWEE
TAFFY GOLDSTEIN
GINGER
ADMIRAL
MR BATES
JUDY
MR QUEEGE
PADRE
STANTON

THE MASTER
NAVY LARK
CAPTAIN
POVEY
LEADING SEAMAN
FATSO
TROTTER
MR MURRAY
IRONBRIDGE
REMONA
DENNIS PRICE
HORTENCE
NUNKIE



LARK I HMS TROUTBRIDGE

PROGRAMME 27.3.1959 - 12.7.1959 SUN 19.00 & TUES 20.00
LAURIE WYMAN PRODUCED BY ALASTAIR SCOTT-JOHNSON

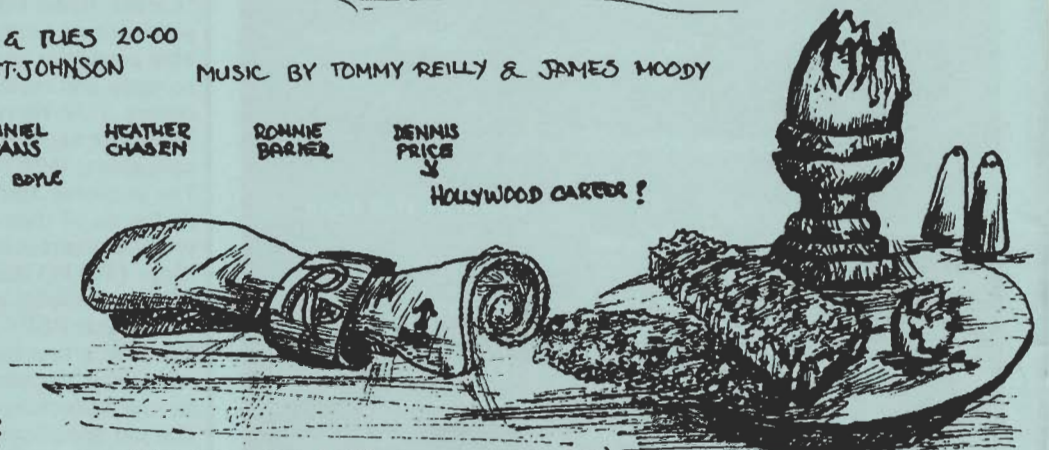
MUSIC BY TOMMY REILLY & JAMES MOODY

CHARLES DICKOT JON PERTWEE MICHAEL BATES TENNIEL EVANS HEATHER CHASEN RONNIE BARKER DENNIS PRICE
ANNOUNCER: ROBIN BOYLE

WIMPTON W2723

BY HERBERT WILCOX

LESLIE PHILLIPS



AVY LARK II HMS TROUTBRIDGE

PROGRAMME 16.10.1959 - 8.4.1960 FRI 19.30 & WEEKS 1-9 TUES 20.30 (CHRISTMAS DAY 19.35)
LAURIE WYMAN PRODUCED BY ALASTAIR SCOTT-JOHNSON MUSIC BY TOMMY REILLY & JAMES MOODY

JON PERTWEE MICHAEL BATES LESLIE PHILLIPS HEATHER CHASEN STEPHEN MURRAY TENNIEL EVANS RONNIE BARKER
ANNOUNCER: ROBIN BOYLE

WATCH YOUR STERN (SOMETHING ABOUT A SAILOR) HMS TERRIER D52

WRITTEN BY PRODUCED BY PETER ROGERS

HE VICTOR TED GEORGE CELIA RORY RICHARD MARCH PETER CARL
LIPS MADDEN DEVEREAUX STREET WILLIAMS HENDERHOT BENNETT TAYLOR HOWELL CONWAY

AVY LARK III HMS TROUTBRIDGE

PROGRAMME 2.11.1960 - 15.3.1961 WEDS 19.31 & SUN 13.45
LAURIE WYMAN PRODUCED BY ALASTAIR SCOTT-JOHNSON

MUSIC BY TOMMY REILLY & JAMES MOODY

MICHAEL BATES LESLIE PHILLIPS HEATHER CHASEN STEPHEN MURRAY TENNIEL EVANS RONNIE BARKER
ANNOUNCER: ROBIN BOYLE

JUNE TOBIN
(11.01.1961)

UTBRIDGE

2 FRI 19.31 & SUN 14.30
PROD BY ALASTAIR SCOTT-JOHNSON

MUSIC BY TOMMY REILLY & JAMES MOODY

STEPHEN MURRAY TENNIEL EVANS RONNIE BARKER JUDY CORNWELL LAURIE WYMAN
ANNOUNCER: ROBIN BOYLE

DENNIS PRICE
1.12.1961

THE NAVY LARK HMS TROUTBRIDGE

ANTARCTICA SPECIAL 25.12.1962

NOT BROADCAST IN THE UK

(T-TV)

3.1963 FRI 20.00 (NO REPEATS)
PROD BY ALASTAIR SCOTT-JOHNSON

STEPHEN MURRAY TENNIEL EVANS RONNIE BARKER
ANNOUNCER: ROBIN BOYLE

BRIDGE

0.05.1963 FRI 20.00 (NO REPEATS)
PROD BY ALASTAIR SCOTT-JOHNSON

MUSIC: TOMMY REILLY JAMES MOODY

STEPHEN MURRAY TENNIEL EVANS RONNIE BARKER LAURIE WYMAN
ANNOUNCER: ROBIN BOYLE

RIDGE

1.01.1964 FRI 20.00 (NO REPEATS)
PROD BY ALASTAIR SCOTT-JOHNSON

MUSIC: TOMMY REILLY JAMES MOODY

HEATHER CHASEN LESLIE PHILLIPS STEPHEN MURRAY TENNIEL EVANS RONNIE BARKER
ANNOUNCER: ROBIN BOYLE

LAURIE WYMAN
2.11.1963
15.11.1963
13.12.1963
3.1.1964

JANET BROWN
24.01.1964

